

# MUSICAL AMERICA

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## TO GIVE CITIES OF MIDDLE WEST THEIR OWN OPERA

Cleveland, Pittsburgh, Cincinnati and Detroit to Have Pairs of Operatic Performances on One Day Each Week by Cleveland Grand Opera Company—Guarantees Secured—Prominent Artists on Roster—Ultimate Purpose to Have Each City Organize Its Own Chorus and Orchestra

AN organization known as the Cleveland Grand Opera Company has been established by Cora Stetson Butler of Cleveland, Ohio, who conceived the idea of giving grand opera on a large scale year after year in the cities of the United States that are included in the circuit of the organization.

At present the circuit is made up of Cleveland, Pittsburgh, Cincinnati and Detroit. The headquarters of the company are in Cleveland. The plan is to open the season on Nov. 27 and continue for six weeks. Performances will be given in Cleveland on Monday afternoons and evenings, followed by matinée and evening performances in the three other cities, and returning to Cleveland to open the following week.

The following operas have been selected for the repertoire: French, "Manon," "Lakmé," "Carmen," "Tales of Hoffmann," and "Faust"; German, "Siegfried," "Tristan und Isolde," and "Lohengrin"; Italian, Verdi's "Forza del Destino" and Wolf-Ferrari's "Secret of Suzanne." Another Italian work and Bizet's "Pêcheurs des Perles" are under consideration. The operas will be sung in the original languages.

Many notable soloists have been engaged and include the following: Sopranos, Yvonne de Tréville, Bettina Freeman, Evelina Parnell, Juanita Prewett, Lorene Rogers and Mme. Fonariova; contraltos, Eleonora de Cisneros, Jeanne Maubourg, Maria Lenska and Lillian Eubank; tenors, Carl Jörn, Mischa Leon, Antoine de Vally and Silvio Giordano; baritones, Graham Marr, Franz Egenieff and Charles Royer; basses, Henry Weldon, Henri Scott and Alfred Kaufman.

### Knoch and Spirescu Conductors

The conductors will be Ernest Knoch, who was brought to this country to conduct German opera in the second season of the Century Company, and Oscar Spirescu, formerly of the Monnaie in Brussels, who also conducted the first of the popular Sunday evening concerts at the Manhattan Opera House on Sept. 10. Loomis Taylor, the young American, who, until last season when he went to the Chicago Grand Opera Company to stage its first Wagnerian opera production, was a stage director at the Metropolitan Opera House, has been appointed general director for the organization.

Mr. Taylor has been in New York engaging singers, making contracts for scenic equipment, and organizing an orchestra and chorus. A large ballet is also to be maintained.

Guarantees in each of the four cities have already been secured to make the project financially safe. The aim of the organization is to make it as nearly self-supporting as possible. Mrs. Butler hopes to make the Interstate Grand Opera Company permanent and far-reaching in its scope. The ultimate purpose is said to be to have the individual cities furnish the orchestra and chorus, and to have the principals sing in rotation about the circuit.



MARGARETE OBER

—Photo by White Studio

Distinguished Metropolitan Mezzo-Soprano, Who in Her Delineation of Widely Varied Operatic Roles Has Won the Admiration of Discriminating Audiences. She Is Shown Here as "Katharine" in Goetz's Opera, "The Taming of the Shrew."

(See Page 6)

## COTTENET'S MISSION TO GET TOSCANINI

### Metropolitan Sent Member of Directorate to Induce Distinguished Conductor to Return

When the steamship "Lafayette" arrives later this week in New York it will have among its passengers Rawlins L. Cottenet, a member of the Board of Directors of the Metropolitan Opera Company. He has been abroad for a month, having made the trip with the definite purpose of inducing Arturo Toscanini to return to New York.

While it is not known authoritatively what were the results of Mr. Cottenet's trip, there is strong reason to believe that he was successful in inducing the celebrated conductor to rejoin the Metropolitan forces.

Giulio Gatti-Casazza, general director of the Metropolitan, has been in Italy for some time engaging new singers and arranging for new operas for the forthcoming operatic season. Also he has joined in the attempt to convince Maestro Toscanini that his place for next season is New York.

At various times during the summer

rumors have been circulated that Toscanini's return was assured. His decision to return has been looked upon as the trump card of the Metropolitan management which has as yet announced few new singers of importance or noteworthy operatic novelties.

Manager Gatti-Casazza will arrive in New York on Oct. 12, and it is likely that no official announcement of Toscanini's decision will be given out until that date, unless Mr. Cottenet has been authorized to make a statement.

Toscanini left the Metropolitan in 1914 after the outbreak of the war, declaring that the plight of his countrymen made it impossible for him to labor in foreign fields.



## ORCHESTRAL RIVALRY CAUSES NEW CLASH IN SAN FRANCISCO

**Philharmonic Discontinues Its Concerts Because Conductor Hertz of Symphony Forbids Any of His Men to Play with Competing Orchestra—Redfern Mason Resents Reprinting in Philharmonic Programs of Two-Year-Old Article in Which He Endorsed That Organization**

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Sept. 4, 1916.

The People's Philharmonic Orchestra has been compelled to discontinue its twice-a-month Sunday symphony concerts as the San Francisco Symphony Orchestra, newly established on a permanent basis and with Alfred Hertz as conductor, has "cornered" the talent. In the printed programs at yesterday's concert in the Cort Theater, an explanatory notice signed by Mrs. Cecilia Casserly, president, appeared, in part as follows:

"To the friends and patrons of the People's Philharmonic Association: Owing to the fact that the conductor of the San Francisco Symphony Orchestra refuses to permit members of his orchestra to continue to play with the People's Philharmonic Orchestra, we are obliged to conclude the present series of concerts with this, the tenth, concert of the summer series.

"Several of the musicians of the People's Philharmonic Orchestra are members of the San Francisco Symphony Orchestra. To replace these men it will be necessary to find others who are free to give their services to us, and some experienced symphony players may have to be brought from Eastern cities to San Francisco. In order to give Mr. Sokoloff plenty of time to find the new members, these concerts will be discontinued until the month of November. The winter series of evening concerts will open in Scottish Rite Auditorium, Thursday Night, Nov. 23. Prices will be maintained at the same scale as during the present season at the Cort Theater, and the same standard of symphony programs, which have created such enthusiasm during these summer concerts, will prevail."

### Sufficient Backing

The blow dealt by the management of the big association seems to be temporarily effective, but Manager Frank W. Healy of the Philharmonic forces says that the needed musicians can be obtained, there being sufficient financial backing to warrant bringing men from the East if necessary.

It is evident, now, that the San Francisco Symphony Orchestra promoters intend to meet fully the demand for low-priced popular concerts, in addition to giving the regular symphony series.

In yesterday's Philharmonic programs a couple of pages were devoted to reprinting an *Examiner* editorial of two years ago and a signed article that Redfern Mason wrote in September, 1914. The editorial urged the importance of symphony concerts for the people, at prices within the reach of every music-lover. In Mr. Mason's article he said, in part, as follows:

### Mr. Mason's Earlier Article

"What is not generally appreciated, I think, by many of our well-to-do music lovers is the fact that the Philharmonic is doing work for the San Francisco Orchestra which that body cannot do for itself. It is enlarging the musical public; it is developing a love for symphonic music among the rank and file of the people; it is making the musicians themselves better acquainted with the works of the masters.

"The peculiar significance of the Philharmonic is that it draws on social strata which have not hitherto been tapped. Of the 3000 people or more who will listen to the 'Surprise' Symphony on Thursday of this week probably seven out of every ten have, prior to this season, never attended a symphony concert in their lives. That they can do so now is due to the fact that musicians, director and management are working, not for a wage,

but for an ideal. It does not pay those musicians—and they include some of the best men in San Francisco—to take part. They accept a minimum wage. They play because they love to play, and because that wonderful audience of working people, folks 'like you and me,' give them a mental stimulus which makes playing a delight.

"I could wish that every patron of the concerts of the San Francisco Symphony would make a pilgrimage to Pavilion Rink; they would go away inspired with a new hope for the musical future of San Francisco. For, as I said before, the organizations are doing the same work, but approaching it from different points of view."

### Now Opposed to Project

Now distinctly opposed to the project of the Philharmonic Orchestra and believing that the best interests of San Francisco are served in giving all available support to the new permanent organization, Mr. Mason makes the following reply in to-day's *Examiner*:

"If Nikolai Sokoloff could be allowed to work out his own salvation as an orchestral director, without being thrust by ill-advised friends into a rivalry which lays him open to ridicule, San Francisco might hope to continue to profit by his undoubted talent. He conducted Tchaikovsky's Fourth Symphony at yesterday afternoon's concert of the people's Philharmonic with a poetry and a warmth that did much to make us forget the tentativeness and indecision of his reading of the Brahms Overture with which the programme opened.

"All the world loves a lover," and, in such compositions as the Tchaikovsky and Liadow's 'Enchanted Lake,' Mr. Sokoloff has the enthusiasm and insight of one generously in love with music. For that virtue much of the lack of power which comes, partly at least, of his inexperience may be judged with lenience.

"But the young Russian's supporters, part of them—not all, I am glad to say—insist on playing him off against a recognized master. They deny this, to be sure; but actions speak louder than words. If the supporters of the Philharmonic were content that the organization should occupy the position it occupied in the days when Herman Perlet was director and the ladies of the New Era League gathered subscribers of a dollar a month from a stratum of society previously untapped, music-lovers would be justified in backing the enterprise with all their might.

### "Sharp Practice"

"So the printing of an editorial article from the *Examiner* and an article bearing my own name, both indorsing the Philharmonic of the old days, is a proceeding which savors so sharply of what lawyers call 'sharp practice' that I feel bound to inform my readers that the Philharmonic which the *Examiner* supported so warmly two years ago is not the Philharmonic of to-day and had widely different ideals.

"The old Philharmonic aimed to supplement the Symphony; it is difficult to believe that the Philharmonic of to-day is not trying to supplant it. Of course, if there were any artistic justification for the attempt, it would be fair play to stand aside and let the fight go on. But there is no such justification. Moreover, the San Francisco Symphony is now in a fair way to give to the people such concerts as the great orchestras of Boston and New York give their people. It is also aiming to give popular concerts of the highest class at popular prices. To encourage rivalry under such circumstances is to stand in the way of the realization of a lofty ideal.

"Music-lovers wish Mr. Sokoloff well; but they must feel that the zeal of his friends bids fair to be his undoing."

Whatever may be the outlook for the Philharmonic organization, and I know that prominent San Francisco people are sending large checks in response to a call for support of the popular concerts, the permanency of the San Francisco Symphony Orchestra is assured, and we are to have the greatest series of concerts ever heard in the West.

THOMAS NUNAN.

### Caruso to Receive \$6,666 a Performance in Buenos Ayres

Announcement was made this week that Enrico Caruso would next summer receive probably the largest amount ever paid an opera singer for a season's work, having signed a contract to sing at thirty performances at the Colon Opera House in Buenos Ayres for \$200,000, or \$6,666 a performance, more than twice the salary he receives from the Metropolitan company. Caruso is still in Italy.

## OPEN NEW SERIES OF SUNDAY CONCERTS

**Long Program with Three Soloists,  
Much Applauded—Conductor's  
New York Début**

Under the direction of the Managing & Producing Company a new series of weekly popular concerts, scheduled to keep up all winter, was begun last Sunday evening at the Manhattan Opera House. Several soloists will enliven each program and there is an orchestra of seventy under the guidance of the Cheva-



Eugenie Fonariova, Russian Mezzo-Soprano, Who Made Her American Début in New York Last Sunday

lier Oscar Spireseu, a Roumanian and a friend of Enesco, who conducted summer concerts in Cincinnati but has not yet made himself known to New York. Morris Gest, it may be mentioned incidentally, has disbursed a comfortable sum refurbishing Hammerstein's house of blessed memories, and the place consequently looks more wholesome than it has in some time.

Of course, such schemes in this vicinity inevitably inspire thoughts of coals and Newcastle, owls and Athens, and similar axioms of superfluity. But for the present, philosophic disquisitions may be deferred. The first audience was of good size, and everybody concerned had reason to be content with the quantity of applause he or she elicited. But for one thing, whoever puts together the programs of these concerts must learn that, in the future, less will mean more. The first audience received an appalling amount for its money. Two concertos, an overture, a suite, a symphonic poem, a pair of orchestral sketches, a Strauss waltz, an operatic air and a song group, not to mention the encores that soloists must needs give, form a most indigestible mass. There was even more than this on the program but it was humanely excised. Even so, a number of persons still sat in their seats at 11.15 (the concert began three hours earlier) and the end was not yet.

The soloists were Leo Ornstein, pianist; Louis Siegel, violinist, and Eugenie Fonariova, a mezzo-soprano imported from Russia. Mr. Ornstein played Rubinstein's D Minor Concerto, Mr. Siegel an unfamiliar (but infernally stupid) one in E Major by Vieuxtemps, while Mme. Fonariova delivered herself of "My Heart at the Dear Voice" and some songs in Russian. Before, after and between, Mr. Spireseu's men did Goldmark's "Spring" Overture, a Glazounoff "Ballet Suite," "Les Préludes," Sibelius' "Valse Triste," Strauss' "Künstlerleben" and more besides.

Probably the orchestra will gain in finish of ensemble and unanimity when the players have been together a little longer. At any rate it did some honest work last week and also much that was crude and ragged. Precision is its weakest point just now, but that is remediable. The Chevalier Spireseu did some things as well as certain Sunday night leaders at the Metropolitan. But he won no laurels with his accompaniments and appeared every now and then uncertain of his beat.

Mr. Ornstein, though handicapped by a piano at odds in pitch with the orchestra, gave a performance of the Rubinstein Concerto characterized by his native traits of superabundant animation and propulsive energy. A great deal of it was technically resplendent and powerfully vital and this despite the young pianist's occasional aberrations of rhythm. He played Chopin's E Flat Nocturne as encore.

Mr. Siegel, an American pupil of Ysaye, played the Vieuxtemps concerto with excellent tone, fluent technique and accuracy of intonation, was roundly applauded and forced to play again. Worthy as it is, his work would gain by a more sensitive feeling for nuance. Mme. Fonariova appeared too nervous to do herself justice. She has personal blandishments and a good voice, but timidity robbed it of all expression last Sunday and she sang persistently flat.

H. F. P.

## LOS ANGELES CLUB'S DINNER

**Constantino One of the Gamut Guests—  
Harley Hamilton's Return**

LOS ANGELES, CAL., Sept. 8.—At the September dinner of the Gamut Club one of the leading guests was Constantino, the opera tenor, who spoke of his hopes for Los Angeles as a musical center.

Mrs. Edward Lebegott sang an aria from her husband's opera, "The Red Rose," with the composer at the piano, and S. R. Valenza, an able harpist, also was introduced to the club. Others who sang were Marian Woodley, mezzo-soprano; Gage Christopher, a member of the club, returned from a two years' stay in Chicago; Theophilus Fitz, baritone, and Frieda Peycke in her piano monologues.

A number of speakers had short messages for the club—Arnold Krauss, detailing his experiences in musical San Diego; Harley Hamilton, former president of the Gamut Club and founder of the Symphony Orchestra, who has been away from the club during a long illness; Jay Plowe, flutist; Supervisors Norton and Woodley, county officials who have done much for public musical events in recent years, and Dr. A. Stewart Lobingier, who gave an eloquent finale to the affair.

W. F. G.

## Breil Provides Music for "Intolerance"

Film

Joseph Carl Breil's musical setting for the new motion picture spectacle, "Intolerance," was revealed in the recent premiere of the Griffith film at the Liberty Theater, New York. Mr. Breil's work should more properly be called an adaptation of music to fit the film. In the Oriental scenes Mr. Breil employs some original Persian themes as well as music of the Russians. In the Huguenot massacre scenes "Ein feste Burg" is used. In the modern melodrama portion, the *Girl* is denoted by Chauncy Olcott's "My Wild Irish Rose." Another tune constantly utilized in this part is the first melody of the fox trot, "Ballin' the Jack," while "Sweet Rosie O'Grady" is the accompaniment for a dancing scene. A large orchestra plays the music effectively.

K. S. C.

## Big Chorus to Be Feature of Scranton's Semi-Centennial

SCRANTON, PA., Sept. 11.—Musical circles here are all interested in the city's great semi-centennial, which is to be held during the week of Oct. 2-7. Chief among the many features arranged is a mammoth chorus of 500 voices, to sing the "Hymn of Praise," "Fair Ellen," and other works. It is also expected that a place will be given the Scranton Symphony Orchestra on the week's program. It is planned to have these musicians give a concert at the regimental armory during the industrial exposition that is to be held in connection with the celebration. Conductor John T. Watkins is training the great chorus choir.

W. R. H.

## Noted Artists to Be Heard in Recitals at Comedy Theater

The Comedy Theater promises to be a musical as well as a dramatic center in New York this year. The theater has been booked through the Music League of America in co-operation with prominent musical managers for many well-known artists, among them being:

Christine Miller, Boris Hambourg, Mark Hambourg, Harold Henry, David Hochstein, Paul Reimers, Evelyn Starr, Mme. von Niessen-Stone, Arthur Hartman, Gaston and Edouard Dethier, Gertrude Auld, Sara Gurowitsch, Alfred Newman.



## Graveure Analyzes Causes of Mediocrity Among Singers

**Seeking Quick Results with Superficial Preparation the Trouble in Most Cases, Says the Famous Baritone — The Little Known Art of Program-Building**

AN artist like Louis Graveure is in the most proper sense a teacher. But the generality of students and professionals do not realize precisely how much they can learn from such a preceptor. They will admire his technical facility and envy the distinction and latitude of his art. Insofar as possible, they will seek to cultivate it in themselves by duplicating such external traits as they have the wit or the skill to copy. But they fail to perceive in him an instructor in the efficiency of common sense. They would model their own efforts after the splendid edifice he has reared on a basis of sedulously cultivated qualities of temperament, but without subjecting themselves to a corresponding rigorous mental discipline, the unremitting pursuit of a high ideal and the attendant effort to keep the fundamental truth of things clearly in view. The want of good sense is, perhaps, an outstanding characteristic of singers and a man like Mr. Graveure is in this regard no less than otherwise an exception in the profession. An hour's conversation with him would profit the average student more than a score of the customary lessons. If his views prevailed, fewer under-done vocalists would be disporting themselves on recital platforms to-day. The percentage of mediocrity would decline and the world would be by so much the more enjoyable.

The public has been disposed to look upon this baritone as a sort of phenomenon. Yet such a phenomenon would probably happen much oftener if singers developed the best qualities of their nature as he did. To his mind they do not make haste slowly enough. That, of course, is a frequent lament to-day among critics of vocal art, but not one commonly put forward by a member of the species. But Mr. Graveure is plainly pessimistic over existing prospects. "If you had to replace Caruso to-day, where would you find his substitute?" he asks, "or Schumann-Heink's, or Julia Culp's, or Elena Gerhardt's? The future may change the aspect of matters, but how distant that future is I should not attempt to say. Where, I repeat, are the really great singers to-day? We have substituted for art built up on solid foundations a sort of get-rich-quick method. You study for a short time, you aim to encompass certain tricks supposed to capture the popular fancy and then you emerge on the recital stage. In the name of quick results you are cast adrift with the most superficial kind of preparation. And hopeless mediocrity if not immediate oblivion ensues.

"Our modern students, misled by their own inordinate ambition to show off and to reap the material benefits of their noisy exhibitions, do not learn the artist's trade, though they put forth the artist's pretensions. Music seems to be the only craft in which the unskilled artisan endeavors to evolve the master product. Think what would be said if a mere apprentice of four years in the furniture trade sought to fashion the most valuable sort of Chippendale furniture. Yet we complacently endure the analogous condition in the field of song. Our students to-day, as a result of their hurry, not only fail to acquire many of the highest essentials of vocalism, pure and simple, but do not learn how to think or how to work. Contemplation is one of the most solemn duties laid upon an artist. Superficiality and fruitless imitativeness penalize whosoever neglects to develop his inner life.

### The Recital Artist's Problem

"In at least one respect the recital artist outdoes the operatic aspirant in blindness. The latter appreciates the need of experience in his field and strives to achieve it. The recitalist, facing the most implacable test to which a singer can be subjected, never seems conscious of the need of an experience and a routine quite as indispensable and as extensively ramified. He will step on the platform with ideas regarding the placement of tones, the manner in which he



© Ira Hill

**Latest Portrait of Louis Graveure. To the Right, Medallion of the Famous Baritone Made by Himself**

is going to take a high or a low one and, perhaps, a more or less detailed scheme of the interpretation of his songs. But his great problem does not really consist of these matters. Standing before an audience, he is immediately confronted with new and totally unexpected conditions for meeting which he has made no anterior provision. The 'feel' of an audience, an element indefinitely subtle, but tremendously powerful and determinative of the singer's whole procedure, asserts itself with terrible stringency. I have repeatedly found myself impelled to modify to some extent a preconceived interpretation to fit the exigencies of this variable condition. And the study of audiences leads to an understanding of the great art of program building which so very few singers understand.

"Audiences do not actually desire to be fed on paltry or meretricious matter. Seemingly to captivate them and to win their applause with a trivial English ballad or something of that sort signifies nothing whatsoever. Any singer can do it. For that matter, there is something in even the most exclusively intellectual gathering that will respond to the effect of something showy. But the artist must not let his vision be distorted by that. It is not without practical reason that the greatest music is the greatest.

### A Little Known Art

"Of the art of program building few singers possess anything like an adequate notion. A life study, the result of incessant observation, research and experiment, it is yet one that teachers have apparently no leisure to concern themselves over and to which students never give a particle of reflection. Launched on their careers and preoccupied with matters of vastly less importance, they clamor about the difficulty of the task and then proceed stupidly to follow like so many sheep in the tracks of their colleagues. In consequence,

programs are all alike and a limited number of songs are done to death by dint of remorseless repetition. But with all, there is little effort made to fulfill the many subtle and emotional conditions that a well-balanced list of songs will inevitably impose on its maker.

"The difficulties of selection, I admit, are great, but owing to the superfluity of material, not to the lack of it. The singer who does not feel himself embarrassed by the riches of song literature—if only in the province of the German lied—does not understand his business.

"Singers have a dread, it would seem, of breaking ground. In that weakness lies the reason for the ceaseless reiteration of a score or more of familiar songs. Having no precedent in regard to the interpretation and the exposition of the musical scheme of a song, they are simply afraid to proceed on their own initiative. They dread making mistakes of tempo, of phrasing. A truly enterprising artist would refuse to be intimidated even by the prospect of errors in execution. For that matter, if the song were truly unfamiliar nobody would be the wiser, and the attention of others would have been drawn to something worthy of exploitation.

"It is a flagrant error, moreover, to imagine that, because Schubert and Schumann and Brahms have written great songs, none of the masters somewhat lower in stature merit attention. Must we yield only to art in its supreme manifestations? Because Shakespeare represents the highest must we deny ourselves the poetry of Browning?

### Neglected Songs

"During the coming season I am going to sing quantities of practically untouched

**Jensen and Franz to Have Prominent Place on Graveure's Programs This Season — Suiting Song Interpretations to the Variable Tastes and Predilections of Audiences.**

songs of Schubert and Schumann—marvelous things, the existence of which is in many cases scarcely suspected. And I am going to have groups of Jensen and Franz. The neglect of these masters I attribute merely to the ignorance and laziness of singers who have failed in their duties of research. In the close correspondence of poetic idea and musical investiture, I find Jensen at times superior to Schumann, who, it seems to me, must frequently have obtained a melody first and applied the words to it afterward. Jensen and Franz have been decried as second-rate. In reality their works are storehouses of ungarnered, priceless treasures. I expect also to sing some of the unjustly neglected songs of Rubinstein and some of Cornelius, whom most people know only as the composer of 'Ein Ton.' But my supreme joy I always find in Schubert. Some of the unworked Schubert things which I have are magnificent beyond description.

"If you want French songs you need look no further than Duparc and Chausson. My wife and I have fairly reveled at our summer place on Lake Champlain during these last few months in the Chausson works, which we discovered.

"I do not feel it necessary for pupils to seek their material for study among the compositions of to-day. They can find everything adapted to their purposes in the classics. The beauty and variety of these are inexhaustible. For that reason I do not feel inclined to worry greatly over the quality of contemporary songs." H. F. P.

**Lucrezia Bori, Voice Restored, to Sing Opening Week at Metropolitan**

It will come as pleasing news to opera-goers, that Lucrezia Bori, the young Spanish prima donna of the Metropolitan Opera Company, who lost her voice last summer as the result of throat trouble and an operation performed while she was in Italy, and who was not able to appear on the stage during the whole of last season, has completely recovered her health and her voice, and will be heard at the Metropolitan during the opening week of the coming season. Miss Bori regained her health in the Adirondacks, where she spent her first summer in America playing golf, tennis, and swimming and hunting. During the past month she has been working on her operatic rôles with an accompanist.

**"Joan of Arc" New Movie Rôle for Geraldine Farrar**

Geraldine Farrar, the Metropolitan Opera soprano and celebrated "movie" actress, left Los Angeles, Cal., for New York recently, after having completed a motion picture of the story of Joan of Arc, in which she acted the rôle of the French heroine. Miss Farrar assisted Cecil B. De Mille, director of the Jesse Lasky Company, and Jeanie Macpherson, who made the screen version, materially in their work. Several scenic cities were built on a ranch near Los Angeles for backgrounds, and several thousand men and horses were used in some of the scenes. The picture will be exhibited on Broadway this fall.

**"Caliban" Deficit Found to Be \$25,000**

An attempt is being made by W. Forbes Morgan, Jr., chairman of the finance committee in charge of the recent Shakespeare tercentenary celebration, under whose auspices "Caliban by the Yellow Sands" was given in the stadium of the City College, New York, to find out what became of the \$150,000 of gross receipts for the community masque. Although only a few of the principal actors were paid, there is a deficit of about \$25,000, and to add to the committee's perplexities, the City College is seeking to recover \$6,007 damages said to have been done to the stadium during the celebration. Bad management and extravagance have been charged, and certain bills have been protested as exorbitant. Mr. Morgan is having the books audited.



## BRINGS PAGANINI TO LIFE ON STAGE

Object Lesson to Matinée Girls  
Provided by George Arliss  
in New Play

Take heed, ye women who are tempted to make some famous musical artist the object of a romantic attachment—there is a lesson for you in "Paganini," the play by Edward Knoblauch, which was introduced to New York by George Arliss at the Criterion Theater on Sept. 11. This dramatization of an incident in the virtuoso's life—which may have a foundation of fact—makes a pleasant, though slight, play.

It concerns the infatuation for the violinist of an English girl, *Charlotte*, who is surely an earlier cousin of the "geese" who followed after the noted pianist in "The Concert," while the spirit of the play is similar to that of Leo Dietrichstein's other offering of musical life, "The Great Lover."

The most vivid moment of "Paganini"—and the one carrying the aforementioned lesson—is that in which *Charlotte*

is pursued to Calais (whither she has fled with *Paganini*) by her father and her fiancé. The latter tells the violinist he must choose between his Guarnerius fiddle or the girl, and brandishes the instrument over his head as if to destroy it. *Paganini* grasps his "beloved" fiddle and, caressing it, murmurs endearing words into it, oblivious of all else. Then, being bidden by the fiancé to decide whether the fiddle or the girl comes first with him, *Paganini* admits that the Guarnerius has precedence. Whereupon the young girl (who has been sitting cold and hungry while the Maestro has been transcribing on paper the Adagio of a new concerto) comes back to her senses and her lover.

We are told, by the way, that *Charlotte* has inspired this concerto, and when *Paganini* hums one melody that he says is descriptive of the girl, we find that it is none other than the "Carnival of Venice." There is no music with the play, save when the violin is played twice "off stage," in one case with Mr. Arliss going through the motions of playing before the footlights.

In spite of its slight texture, the play may be of interest to musicians—especially violinists—insofar as it portrays the egregious conceit of a famous virtuoso and his elevated opinion of the position of the artist among the drab toilers of this workaday world. K. S. C.

## AUSTIN REVELS IN COMMUNITY SINGING

Texas City Responds Eagerly to  
Experiment Made in Band  
Concerts

AUSTIN, TEX., Sept. 2.—That community singing has become a fixture in the band concerts given by the municipal band of Austin was proved beyond a doubt last evening. It was the third concert at which songs by the people had been featured, and glorious results were the reward of the interested musicians who were responsible for the movement.

When it was first suggested to the crowd that they should join in singing "Old Kentucky Home" and "Old Folks at Home," only a few voices responded; but others were evidently interested, for after the concert was over many were humming the tunes all over the park. At the second concert a few local singers, assisted by a cornetist, led the singing with the band, and the crowd took courage. Last evening old and young crowded around the band stand to join in song. Mayor Wooldridge, ever ready to help in any good thing for his citizens, had ready for distribution 500 sheets with the words of three familiar songs printed thereon. Beautiful Wooldridge Park resounded with the old-time favorites, and when they finished with "Old Black Joe" someone said "Sing it again," and it was repeated with more energy.

Mayor Wooldridge said: "Ladies and gentlemen, nothing sweeter ever happened in this park," and the audience applauded heartily. The singing seemed to quiet the noisy children and make the people more interested in the following numbers. The municipal band presented an exceptionally good program with great credit to itself and its leader, William Besserer. G. G. N.

Vida Milholland and Lee Cronican Give  
Fine Recital in Plattsburg, N. Y.

PLATTSBURG, N. Y., Sept. 9.—Local music-lovers will remember long the joint recital given recently in the gymnasium of the Y. M. C. A. by Vida Milholland, soprano, and Lee Cronican, pianist both of whom showed out-of-the-ordinary gifts. Miss Milholland's was found to be a lovely voice, very flexible and pure; her collaborator is possessed of a facile technique, which, however, is artistically subordinated to the deeper sentiment of the

compositions. The soprano opened with a group of old Italian, which was followed by two *lieder* of Schumann and Brahms, besides a Puccini aria. Other of her offerings included Weckerlin Bergerettes and songs in English by Ronald, Bayley and Marzials. The pianist played numbers by Gabrilowitsch, Poldini, Moszkowski and Chopin. The artists were warmly applauded, and responded with encores.

## HAWAIIAN "HULA" AS CANTATA

Sacrificial Ceremony Tune Used as  
Theme in Doré Work

A setting, in cantata form, of an ancient Hawaiian "Hula" or ceremonial dance, has been made by Daniel Doré, and published by the John Franklin Music Company, New York. In this work Mr. Doré was aided by Messrs. Kapule Kenoa and L. Huelani, natives of Hawaii.

For ages, each of the many Hawaiian ceremonies has had its "Hula." There are joyful hulas and somber ones, hulas for birth, wedding, worship and burial. Each has its characteristic melody and individual pantomime. Years ago, before the Hawaiians were Christianized, they believed that a god inhabited the volcano named "Pele" (pronounced Pay-lay), and that the only way to stop the eruptions of the volcano was by annually sacrificing a young maiden to the god of the mountain. This sacrificial ceremony consisted of simple but impressive dance-movements, accompanied by a tune, remarkable for its artless tenderness and its force, yielding yet irresistibly working up to a vivid climax. The title of this ceremony, of its "hula" and its tune, was "Mona Kiea" (pronounced Monah-Kee-ay-ah).

Alfred Ilma, with D'Ore Quartet, Sings  
for Ohio Governor

COLUMBUS, OHIO, Sept. 7.—At the Columbus State Fair recently a quartet, recruited from Mme. D'Ore's Concert Company, sang the Soldiers' Chorus from "Faust" as a compliment to the Governor, who entertained the artists in his box. Alfred Ilma, the baritone, acquitted himself splendidly, as did Fausto Castellani, Eugena Phillips and Dora Davelli. Lower's Band of Toledo supplied the accompaniment.

After considerable delay, the Los Angeles Symphony Orchestra management has received the music for its coming season of twenty concerts in Los Angeles and a number outside. Many novelties will be given.

## SUGGESTS "MOVIE" HOUSES FOR RECITALS

Theaters Without Balconies Are  
Most Desirable, Says Cecil  
Fanning

A stimulating suggestion as to the solution of the problem confronting managers who are seeking to find proper auditoriums for artists' recitals is provided by Cecil Fanning, the popular American baritone. Mr. Fanning believes that moving picture theaters, built without galleries, are the most desirable places, but points out that under present conditions, of course, such halls are seldom obtainable.

"Some day when the moving picture business takes a slump," says Mr. Fanning, "there will be desirable and available concert halls in every city and hamlet, but, until then, the problem of where to give a recital will be uppermost."

"Some of the most famous concert halls in this country, built especially for concert purposes, are bad acoustically, and others have been decorated with heavy draperies and the floors laid with velvet carpets which swallow the overtones."

"A theater, even when the manager does not ask an exorbitant price for it, is a most undesirable place for a song recital. The great opening above the stage sends down a chilling blast on the back of the neck of the singer, and there is almost invariably a cold the next day as an unpleasant souvenir of the occasion. But aside from the physical discomforts, the most unpleasant drawback in a theater is that yawning Stygian abyss, the gallery, which, except on rare occasions, is always empty. It is unfortunate that the gallery-filling public does not patronize concerts; still, the fact remains, and I always wonder that something is not done to fill it."

"I have often suggested that the gallery seats be given away, but people who manage concerts do not seem to take kindly to the word 'give.' Such space could be given to the orphans, the blind, the inmates of the houses of detention, not only earning for the giver a reputation for generosity and giving the concert free advertisement, but stimulating the singer to better efforts."

"It is a well-known fact that grand opera cannot be successful without a full gallery because of the enthusiasm which is generated in the 'roost.' So, if the gallery were filled for recitals there would be more enthusiasm—a contagious thing—thus spurring the singer on to better work and giving keener pleasure to the occupants of the more costly seats."

## Announce Chicago Symphony Soloists

CHICAGO, Sept. 12.—The list of soloists for the concerts of the coming season to be given by the Chicago Symphony Orchestra under Frederick Stock at Orchestra Hall contains the following artists:

Josef Hoffmann, Alexander Raab, Rudolph Ganz, Ernest Schelling, Yolanda Merö, Fannie Bloomfield Zeisler, Mischa Elman, Efreim Zimbalist, Albert Spalding, Eddy Brown, Theodore Spiering, Ernestine Schumann-Heink, Alma Gluck, John McCormack, Clarence Whitehill, and solo appearances by leading members of the orchestra, Harry Weisbach, Alexander Zukowsky, Bruno Steindel, Walter Ferner, Enrico Tramonti, Leopold De Mare, Alfred Quensel and others. M. R.

Louis Lombard, Composer, Honored  
Guest at Louisville, Ky.

LOUISVILLE, Ky., Sept. 4.—Louis Lombard, author and composer of international fame, who has been a guest at Hotel Henry Watterson for several days, attended the Lincoln Farm ceremonies at Hodgenville on Sept. 4. The distinguished visitor and Mrs. Lombard boarded President Wilson's special train at Louisville when it stopped en route for Hodgenville. Mrs. Lombard and Mrs. Woodrow Wilson have been close friends for years, and Mrs. Wilson has been a guest at the Lombard chateau in Switzerland. Mr. Lombard arrived in Louis-

ville three days ago on his way to New York City, whence he and his family will sail for Spain. He is making a tour of the United States in his motor car. He left his summer home at Santa Barbara, Cal., July 22, and has visited every place of importance in the West.

## EDVINA RETURNING TO SCENE OF HER DEBUT

Prima Donna to Sing Again on Stage  
in Vancouver, Where She Appeared  
as Amateur in "Patience"

Mme. Louise Edvina has cabled her managers, John W. Frothingham, Inc., that she will sail for New York early in October. Since her return to Europe last spring she has been singing at the Paris Opera and in concert in England and she now comes back for her first extended concert tour of the United States and Canada. Hitherto, because of her several seasons with the Boston, Chicago and Metropolitan Opera companies, she has been known almost exclusively as an operatic prima donna.

Mme. Edvina has been engaged to open the series of Morning Musicales to be given in the Crystal Ballroom of the Hotel Blackstone, under the direction of Rachel Busey Kinsolving. This concert will take place on Tuesday, Nov. 7, and the following Monday, supported by her own concert company, the prima donna will begin her tour of Western Canada at the Walker Theater, Winnipeg. Other Canadian cities to be visited will include Saskatoon, Regina, Edmonton, Calgary and Vancouver, after which concerts will be given in Portland and Seattle.

Particular interest is attached to the Vancouver concert, which will take place on Nov. 23 in the Orpheum Theater, on which stage the soprano made her debut in an amateur performance of "Patience" some ten years ago. At that time music was only a pastime and such a thing as a professional career was farthest from her thoughts. It happened that the late George Edwardes of the Gaiety Theater, London, was passing through Vancouver en route to England from Japan. He attended the performance and was so struck by the talent displayed by the young singer that he advised her to go abroad and prepare for the stage, even going so far as to offer her the leading rôle in a new production he was about to make.

Although the offer was not accepted, the advice was taken and shortly afterward the present Mme. Edvina left for Paris and a period of study with Jean de Reszke followed. However, it was not as a light opera star, as George Edwardes had predicted, that the soprano was destined to shine. Under the tutelage of de Reszke her voice began to show such development that grand opera became her goal, and when next she appeared in public it was as *Marguerite* in "Faust" at the Royal Opera, Covent Garden, London. She at once became one of the leading members of that organization.

After her return from the West Mme. Edvina will open the series of musicales of the Tuesday Salon at Sherry's, New York, on Dec. 5, and later will sing in Boston, Buffalo, Washington, Detroit, Toronto and other important Eastern cities.

Following Ethel Leginska's recital at San Antonio, where she is to play on April 14, she will give a recital at Arkansas City in Mr. Daniels' course of concerts.

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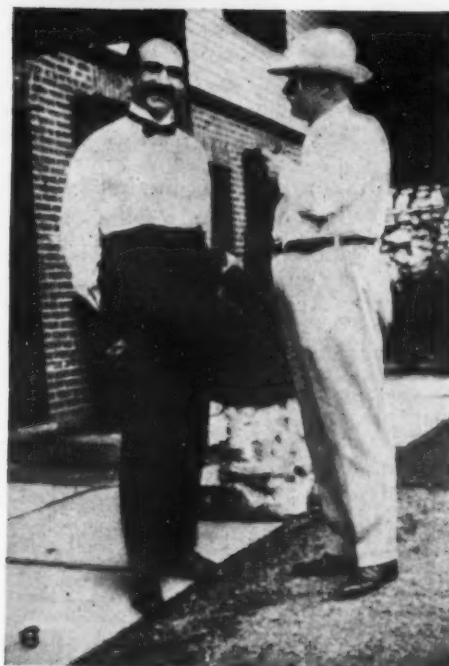
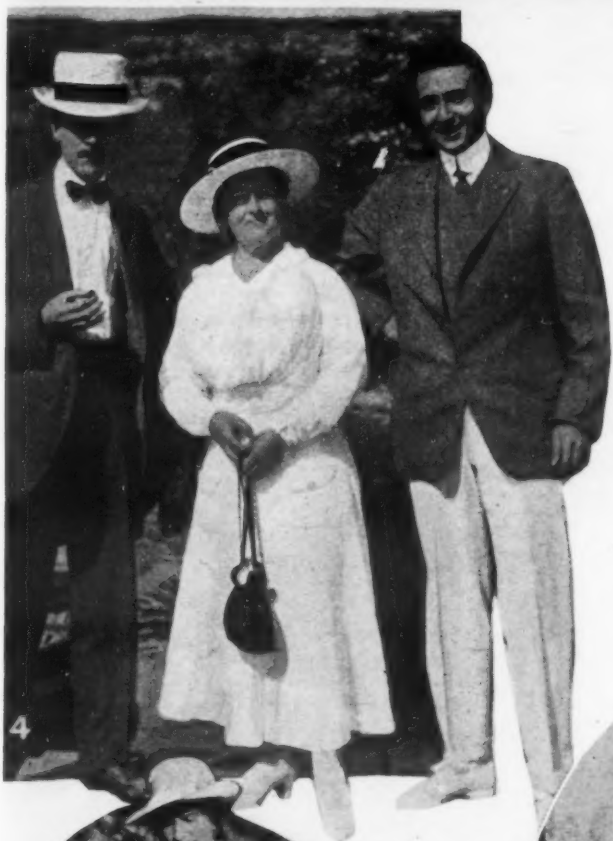
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# "LAST CALL FOR VACATION" IS SOUNDED



"LAST call for vacation!" is the warning to musicians as they make ready to enjoy the doubly delightful recreation of the weeks just preceding the opening of the 1916-17 season. In Snapshot No. 1 we find a mobilization of forces at Mme. Anna E. Ziegler's summer school, Brookfield, Conn., left to right: Josef Pasternack, Arthur G. Bowes, Mme. Ziegler, Dorothy Wolfe, Sara Storm Crommer, Bessie Macguire, Olga Nostrand, Lucy Cummings, May Fowler, Ella Palow, Little Miss Pasternack.

A twilight picture of Johanna Galski on a visit to the summer home of Otto Goritz in the Adirondacks, is No. 2. Umberto Sorrentino, tenor, is with his manager, Annie Friedberg, and Dr. Bowers at Laurel Beach, Conn., in No. 3. Three members of the New York Chamber Music Society face us in No. 4, namely, Henri de Busscher, Carolyn Beebe, Samuel Lifschey. The Boston Symphony's conductor, Dr. Karl Muck, is visiting Carl Stasny at the latter's summer place, Freedom, N. H., as we see him in No. 5. Arthur Herschmann, baritone, listens to Joseph Pache, conductor of the Baltimore Oratorio Society, in No. 6. In Glen Ridge, N. J., we find Zona Maie Griswold, dramatic soprano, in No. 7. Mabel Riegelman samples

the grapes at Livermore Vineyard, Cal., in No. 8. When Walter Henry Rothwell visited Sergei Klibansky in Shippan Point, Conn., they were snapped as in No. 9. Photo No. 10 shows Emma Roberts in the Adirondacks.

A merry gardener at Eagle Bend, Tenn., is Margaret Chapman, soprano, in No. 11. Fay Foster toasts Ethelynde Smith at Miss Smith's camp, Alton Bay, N. H., in No. 12. Carolyn Cone is the water nymph in No. 13, at Pewaukee Lake, Wis. In No. 14 we observe Charles Wakefield Cadman and N. J. Corey at Cadman's cabin, Estes Park, Col.; in the background Mr. Cadman's mother, his aunt, Mrs. Overholt, and Miss Overholt.

## Daughter of Chinese Legation Secretary Heard in Washington Musicales

WASHINGTON, D. C., Sept. 11.—A student concert of merit was that presented at Studio Hall on Friday last by Elizabeth Yung Kwai, soprano, daughter of

the secretary of the Chinese Legation, and Kathryn Riggs, harpist, with Sue Burrows Jennings at the piano. Both young women gave selections within the scope of their understanding and accomplishments in a musicianly style.

W. H.



## SPLENDID TOURS FOR KUNWALD ORCHESTRA

Cincinnati Symphony to Play in Many Cities—Fine Prospects for Season

CINCINNATI, OHIO, Sept. 12. — Never has the Cincinnati Symphony Orchestra faced a season so full of promise or so full of activity as the one about to open. This year at the unprecedentedly early time of the first part of September finds the office force not only busy at work but almost all of the popular concert tickets disposed of while persistent inquiries on the part of the public as to soloists to appear and compositions to be played by the orchestra compelled the mailing of circulars and prospectuses much earlier than usual.

Dr. Kunwald, who has been spending the summer at Lake Placid, will soon return to the city and marshal his forces. The orchestra itself has had an unusually busy summer. After a successful season at the Zoological Gardens the major portion of the organization remained together in a series of summer concerts at the various parks of the city. This association during the summer assisted materially in maintaining the fine standard of efficiency which Dr. Kunwald has developed.

One of the most gratifying features of this year's work will be the brilliant out-of-town tours, arranged by Kline L. Roberts, manager of the orchestra. There are to be four large tours. The first one will be made in November when the orchestra will appear in Greenville, Columbus, Canton, Cleveland and Marion, Ohio.

The most important tour of the four follows in January when the orchestra goes East to play in New York City, Boston, Albany, Watertown, Oil City, Johnstown, New Haven, Syracuse and one other city in the East, the final concert of this tour to be given in Chillicothe, Ohio, on the return trip.

The third tour of the season will be made in February when the orchestra plays in Grand Rapids, Detroit, Toledo, Piqua and Dayton, Ohio. The last tour will take place in March, the cities included being Youngstown, Buffalo, Oberlin, Indianapolis and Middletown, Ohio. On Nov. 3 the orchestra plays in Dayton, Ohio, and on Dec. 3 it gives a concert in Lexington, Ky.

The list of soloists to appear with the orchestra in Cincinnati comprises:

Eddy Brown, Josef Hofman, Julia Culp, Carl Friedberg, Fritz Kreisler, Ruth Deyo, Pablo Casals, Anna Case, Yolanda Mero and Melanie Kurt.

A few of the interesting works which the orchestra will play during the winter are:

Carpenter's "Adventures in a Perambulator," Debussy's "La Mer," Glazounov's Symphonic Poem, "Le Printemps"; Reger's "Romantic Suite," Mahler's Symphony, No. 5; Strauss' "Don Quixote," Schönberg's Symphonic Poem, "Pelleas and Melisande"; Klose's "Elfenreigen," Sibelius' Symphonic Legend, "The Swan of Tuonela"; Tschalkowsky's Symphonic Poem, "Francesca da Rimini."

The first pair of concerts of the season takes place Friday afternoon and Saturday evening, Oct. 27-28. A. K. H.

Lillian E. Bradley in Two Concerts at Lake Placid, N. Y.

Lillian E. Bradley, the soprano, who is spending a few weeks at Lake Placid, N. Y., appeared in concerts there on Sept. 3 and 4. Large audiences greeted her enthusiastically for her splendid singing of operatic arias, songs in German and English, and her own composition, "Without You, Sweetheart."

Anita Rio is to give a song recital at Albion College, Albion, Mich., on Nov. 14, en route to fill engagements at Chicago and Evanston.

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## MME. OBER TO SING A LEADING RÔLE IN NEW DE KOVEN OPERA

THE two chief ambitions in life of Margarete Ober, the noted mezzo-soprano of the Metropolitan Opera Company, have been to gain fame as an actress and singer, and to be a good housewife and mother. The one she has already realized; the other in part, and it is about to be realized fully, for the arrival of the stork is expected daily at her summer cottage at Schroon Lake in the Adirondacks.

Since her arrival in this country three years ago, when she was released from her contract with the Berlin Royal Opera, to sing at the Metropolitan, her growth in popularity among opera and concert goers has been rapid. She won the affection of the American public at her debut as *Ortrud* in "Lohengrin."

Mme. Ober has originated several important rôles at the Metropolitan, probably the most popular of which as been that of *Oktavian* in the Strauss "Der Rosenkavalier," and this year she has been selected by Reginald De Koven, the composer of the new American opera "The Canterbury Pilgrims," to be the first to appear in the rôle of *Alison*, the *Wife of Bath*. Mr. De Koven coached Mme. Ober in the rôle at her Adirondack home this summer. The rôle which she found most congenial to her was that of *Katharine* in the "Taming of the Shrew," revived at the Metropolitan last season; the one she likes least of all is *Nancy* in "Martha." Other rôles sung by Mme. Ober at the Metropolitan are: *Amneris* in "Aida" and *The Witch* in "Königs-

kinder," *Laura* in "Gioconda," *Eglantine* in "Euryanthe," *Brangäne*, *Waltraute*, *Marina* in "Boris" and *Azucena* in "Trovatore."

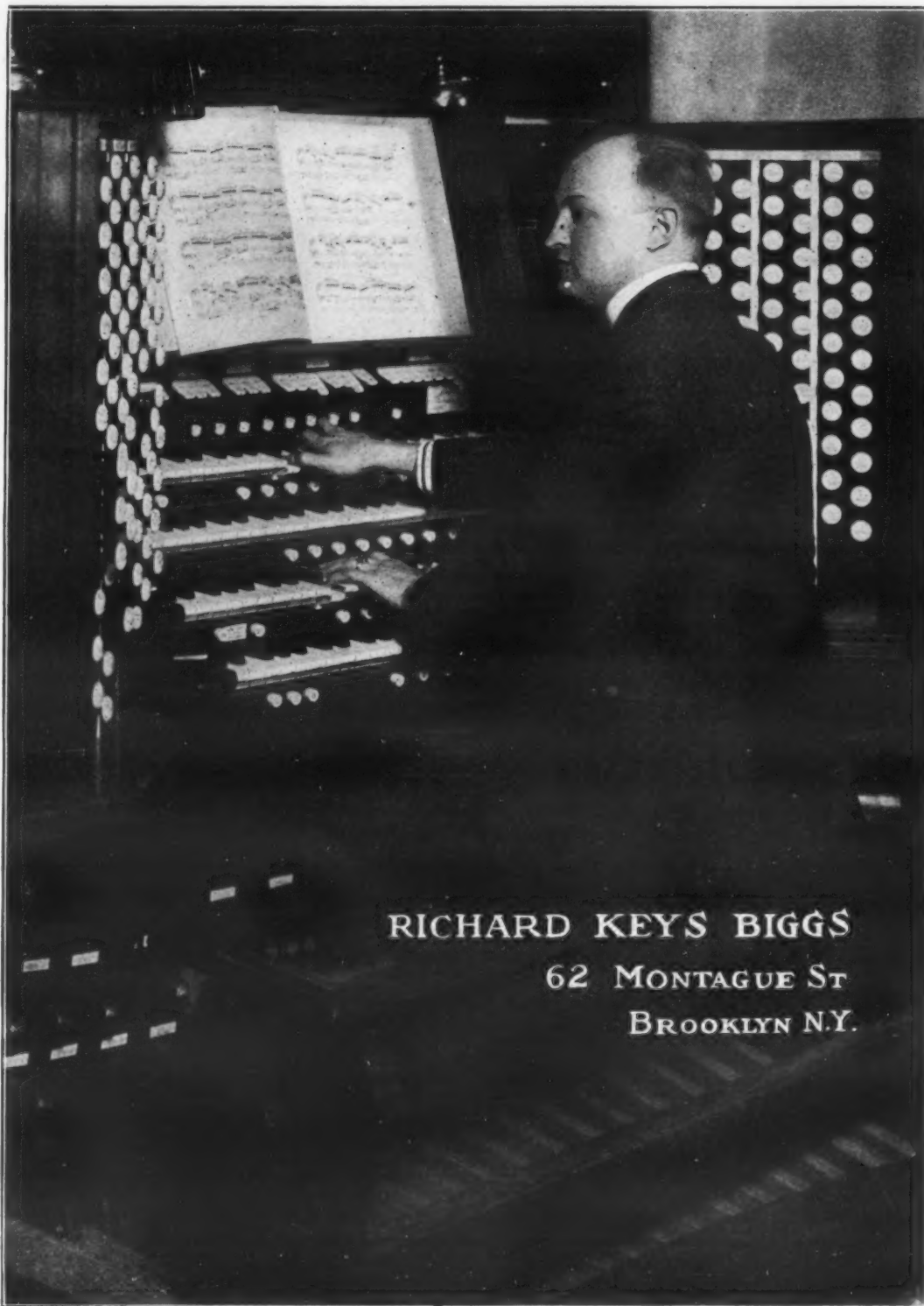
Mme. Ober has also demonstrated her popularity in the concert field, having appeared with marked success in several festivals, including those at Ann Arbor, Mich.; Richmond, Va.; Newark and Jersey City, N. J. The mezzo-soprano has been heard frequently in New York concerts, each as the Bagby Morning Musicales.

Mme. Ober has won the esteem of American operatic audiences not only by the mellow beauty of her voice, but by the charm of her personality and her vivid and eloquent acting. Her unusual versatility has been shown by her skill in such contrasting rôles as her emotionally cogent *Ortrud* and her *Oktavian*, with its mingling of poetic charm and high-spirited comedy.

Mme. Ober's husband is Arthur Arndt, who has been her vocal teacher and operatic coach, and who has acted as her accompanist in several of her concert appearances.

Bendix Bureau to Manage Sidonie Spero and Ada Androva

The Bendix Music Bureau announces that it has under its management Sidonie Spero, a lyric soprano, who has been singing in concert and grand opera. They are also handling the booking of Ada Androva, the young dramatic soprano, who made such a splendid success at the Civic Orchestral Society concert at Madison Square Garden.



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Dear MUSICAL AMERICA:

While a single swallow does not make a summer, nor a few cold days guarantee that the hot weather has passed, a single picture in the musical department of the supplement of the New York *Evening Post* tells us that the season is about to open.

All summer long our good friend, Finck, who, almost alone of the New York critics, has kept up his department, has had his news and informing criticism interspersed with such pictures as Adelaide & Hughes, the dancers, and Sybil Carmen in the "Midnight Frolic," which must have appeared as incongruous to him as it did to his readers.

The one picture which he gives is that of Mme. Fornariova, who is to make her debut in some concerts at the Manhattan Opera House.

Oh, yes! I do believe there was one picture that could be termed, in a measure, as belonging to the musical world, which presented Ina Claire, in a silhouette, posing as Geraldine Farrar.

Your own columns give ample evidence of the fact that the musical activities of this country do continue during the summer season, in spite of the fact that, according to the New York and most of the daily papers, they have absolutely ceased.

To show how little truth there is to this, let me say that before me lies the itinerary of the San Carlo Opera Company, which gave performances of opera every night in towns in Pennsylvania, Ohio and Michigan from June until August. I don't think they missed a night. It must have been very hard on the singers, but the manager, no doubt, found the expedition profitable, or he would not have undertaken it.

The coming season, from all appearances, indicates one of unusual activity and, on the whole, one that will be of a high order of merit.

Dr. Heinrich Pfitzner, who is said to be a pianist who has lived in this country many years, has lately appeared in print, claiming that there is really no "musical atmosphere" in the United States.

Dr. Pfitzner evidently is one of those men who have remained, as so many Germans do, a German in America. He has not even become a German-American. So that he has been with us, but never of us.

There is more musical atmosphere in this country than most people, including the New York critics, know anything about. And when they come to speak of us in this sense they generally display their ignorance.

As a sample, let me quote an incident that recently came to my knowledge with regard to Charleston, S. C.

Some years ago, in addition to the general musical activities there, the ladies started a Musical Art Club, a community enterprise, embracing all the then existing musical cliques. From the start there was ready co-operation, so that the old clique spirit has disappeared.

The club, which has a large membership, consists of a number of individuals, united for the purpose of uplifting musically the whole community at large. They are not simply interested in providing the community with occasional concerts, at which some Italian artists and others appear.

They have accomplished this through the means of maintaining club rooms, establishing a large chorus, a Senior Department, which gives monthly pro-

grams; a Junior Department, which also gives monthly programs; an Associate Department, and they are now organizing an orchestra, and have under consideration in the near future a Students' Department, including a children's chorus.

In addition to all these activities they gave three fine artist recitals last season, at which Amato and other artists of distinction appeared.

And, strange to say, this organization has no financial deficit and has enough money in the treasury to run the club rooms for the next season, and yet the annual fees are very low.

I quote this organization because it is typical of hundreds and hundreds of others all over the country, which have come up during the last few years and are rapidly providing us with a far cleaner and wholesomer "musical atmosphere" than much that prevails abroad and which is so frequently lauded by those who, like Dr. Pfitzner, do not know what they are talking about.

Not only are we rapidly creating a high class, wholesome musical atmosphere, which can best be judged by doing what our critics never dream of doing, namely—contrasting our condition musically with that of fifty years ago, with that of twenty-five years and even with that of ten years ago, but we are becoming "independent," in the sense that we are beginning to get rid of our old prejudices in favor of everything foreign, irrespective of merit, and are now paying attention to our own musicians, artists, conductors and composers—"on their merits."

This alone is such a tremendous advance that it will before long place us at the head of the world musically, for in all the European countries class spirit, nationalism and favoritism for the home product prevail.

With us it is going to be a true democratic ideal, starting with music for the masses and considering persons and compositions from the point of their intrinsic value and not from the point of their origin or nationality.

In this connection it may be well for me to refer to something that President Wilson said in his letter of acceptance. We may or may not agree with the President with regard to his course in the Mexican and other troubles, but we must certainly applaud him when he tells us that the time for us has come to be independent, to work out our own salvation, no longer to rely on the past or on the Old World, but to develop an Americanism that shall express the ideal of our democracy and thus we shall be true to ourselves, and that the day has gone by for us to be hangers-on to other nations, looking to them for inspiration, for support and for leadership.

Naturally, the President referred to world politics, industry and finance rather than to matters of music and art, but what he has said about world politics will apply just as much to music as to anything else.

We are not going to patronize and applaud an American musician or composer because he is a American, but we are no longer going to turn him down, even if he has merit, because he is an American.

Joseph Holbrooke, the distinguished English composer, has been writing some articles for the London *Musical Opinion*, in which he expresses himself somewhat drastically, as well as unfavorably, not only with regard to musical affairs here, but with regard to our general life.

I am afraid our friend Holbrooke failed to get the right point of view, because he did not stay long enough—and thus he reminds me of the Englishman who came to this country, traveled through it in a Pullman car and wrote a book about us.

Incidentally, let me tell you that Holbrooke was somewhat disappointed by the non-production of his ballet, "The Enchanted Garden," by the Rabinoff company. Perhaps that may have disgruntled him.

But what surely must have upset his equanimity was the fact that he was knocked down and painfully injured by an automobile in Chicago. It is no wonder that he has no use for Chicago!

After all, it depends upon the point of view.

Had Mr. Holbrooke come here during the season and got in with the right crowd he would have found us a good deal better than he has painted us. He would have seen that there are many lovely homes, particularly in the suburbs of the great cities, where he would have been welcomed. He would have heard much good music.

But perhaps he would not have forgiven us, as so many Englishmen do not, because they cannot get steaks and chops on every block and Bass's ale on every corner.

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 40



Oscar Hammerstein—The Unsolved Riddle of the Musical World

In the great auditorium at Ocean Grove—an auditorium which is said to be one of the largest in the world, and which certainly has one of the largest organs in the world, Luca Botta, as you have already reported, appeared with a number of other artists in some concerts and scored an emphatic success.

This young tenor, with his modest, unassuming personality, his fine, musical voice, makes friends wherever he appears.

He illustrates again the old experience, that for the concert stage the lyric tenor generally gets the better of the dramatic tenor.

I shall be surprised if Botta does not prove one of the coming great attractions for the concert stage, to which, of course, his vogue and success in opera will materially aid.

\* \* \*

So they have revived the old project of establishing a national musical school at Harmon, a station on the Hudson River Line, where you stop after leaving New York while they change from the electric engine to the regular, orthodox "steam puffer."

Harmon, so called after an enterprising real estate speculator, has wonderful advantages in its location for such a purpose, especially for a summer music school.

It is within easy distance of New York. It commands superb views of the Hudson River. The climate is excellent. At the rear the Croton River runs through a picturesque gorge. There is a natural amphitheater which could easily be made a stadium for a large assemblage. And then, too, the place received its musical baptism from Lillian Nordica, who made a home there, and first started the idea of a national conservatory, which her entangled affairs and later her sad death prevented her from materializing.

Harmon, the projector, and, I believe, part owner of the property, with his brother and others is a type of the breezy Western projector, though I do not think

he has any particular knowledge of or interest in music.

Still, the establishment of such a conservatory would be a vast assistance in selling lots—and that is probably the animating impulse behind the revival of the old project.

\* \* \*

In the basement of a house in the upper part of New York, not far from Central Park West, a number of artists and impresarios were, not long ago, gathered together to enjoy the generous Italian meal spread before them by the proprietor, who, I believe, was once a physician, but found filling the inner man more profitable.

The worthy ex-doctor, now restaurateur, for the entertainment of his guests brought forward a Billiken, which he holds in high regard for two reasons.

In the first place, it represents an art work by Enrico Caruso, who has given the Billiken his own face.

You will remember the Billiken craze in 1910, which was the year in which this masterpiece was produced.

It shows the versatility of the great tenor's abilities. As everyone—including myself—knows, he is one of the most clever cartoonists we have. I say I know it myself, because he made a caricature of me, which I shall always preserve as evidence of the real feeling he has for "yours truly."

The Billiken shows that the great tenor would have succeeded had he been a sculptor. It is not merely a clever piece of modeling, it is something more. It shows inspiration and, in addition, a touch which many who are striving to be sculptors could envy.

The other reason why the eminent ex-doctor and at present restaurateur values this Billiken is that it—did not not bring him good luck. For, trusting to the friendship of the great Caruso and his bosom friend, Scotti, he invested his savings in a restaurant, somewhere on Fifth Avenue or Broadway—I forget which—believing that all the artists of the com-

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

pany would live there forever more—that is, during their stay in New York.

Somehow or other, as "plans of men and mice gang alee," the artists did not materialize. So the worthy ex-doctor closed up the establishment, after the loss of many thousands.

And, for all that investment, he has nothing to show but—this Billiken.

They say that no actress is great who has not given her name to a perfume, a soap, or a cigar; that no actor can consider himself to have won prominence until he has been in the divorce court several times—as a co-respondent, of course—and that no musician can really claim to have become a popular idol till his picture is presented in connection with an advertisement for cigarettes.

But it has been left to Fritz Kreisler to realize his wondrous popularity by seeing his picture, surrounded by several bars of music, as an advertisement for—garters.

The advertisement states that this master violinist, "whose wonderful music has entranced millions of admirers, tones his appearance"—what beautiful language!—"with the comfortable Paris garters. Thus," says the advertisement, "he is sure that his socks are always in harmony with the neatness of the rest of his dress."

I always thought garters were used for stockings, but if Kreisler wears socks, there will be no objection on the part of Your

MEPHISTO.

## New Symphony Bard to Give Concerts in Chicago

CHICAGO, Sept. 12.—For many years Chicago had to be satisfied with but one symphony orchestra, the Chicago organization founded by Theodore Thomas. Now the time has arrived when the musical public has grown so large that several

orchestras have come into being which intend to furnish symphonic music to the public. Already advance notice is given of the organization of the Chicago Symphony Band, an aggregation of 100 musicians which, under the management of Salvatore Tomaso, and the leadership of Francesco Amendola, will give its first concert in Chicago on Saturday evening, Oct. 7, at the Auditorium. M. R.

## POVLA FRISCH IN THE ALPS

## Soprano Coaching and Enriching Répertoire in Savoy Retreat

Mme. Povla Frisch, the French-Danish soprano, who closed her first season in America by singing the "Marseillaise" on the French Day at the Allied Bazaar in New York last June, writes to her manager, Florence L. Pease, that she is now in Savoy, where, with Mont Blanc in full view of her salon as a daily inspiration, she is devoting many hours daily to her programs for her coming appearances here this year.

In her program-work Mme. Frisch has the assistance of her former teacher for eight years, Mme. de Lande, and together they are adding many delightful novelties to the soprano's repertoire. Among these novelties will figure a number of old French lyrics which Mme. Frisch unearthed in her researches made this summer at the Bibliotheque Nationale in Paris.

Before leaving the French Capital for Savoy, Mme. Frisch sang several times in Paris, and on the eve of her departure, July 24, she filled two engagements on the same evening at Versailles. She sang at Anne Morgan's villa which has been converted into a war-hospital, and here her audience consisted of 100 wounded soldiers and guests invited by Miss Morgan. Later in the evening Mme. Frisch gave a program of songs at the residence of the Princess Edmond de Polignac.

## Lillia Snelling, Contralto, to Appear with Boston Symphony

Lillia Snelling, the contralto, a pupil of Mme. Morrill, has secured many important bookings for the coming season. She has been engaged for a concert with the Boston Symphony Orchestra in Worcester, in the spring of 1917; a three weeks' tour with the St. Louis Orchestra; a return engagement at Beverly, Mass. During August Miss Snelling substituted as soloist in the Christian Science Church, Boston.

## Son of Edward J. De Coppet, Founder of Flonzaley Quartet, Heir to \$1,500,000

André De Coppet, son of the late Edward J. De Coppet, founder of the Flonzaley Quartet, was named as the sole beneficiary by the will. He inherits about \$1,500,000. Mrs. Pauline De Coppet, the widow, received a dower interest in realty of \$12,707.

## Margulies Trio's Season

The Adele Margulies Trio, consisting of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, will give its three New York concerts this season at Aeolian Hall on Tuesday evenings, Nov. 7, Jan. 6 and Feb. 20. As in the past these artists will introduce several novelties in their concerts, as well as a number of standard trio compositions.

Sebastian Burnett, of Seattle, Wash., has been engaged to appear on several concert programs with Myrtle Elvyn, pianist, in the East.

## PIANIST PRAISES PIANIST

## Gabrilowitsch Extols Epstein's Art as Teacher and Virtuoso



Richard Epstein, the Noted Pianist and Coach

Richard Epstein, the distinguished accompanist and coach, prolonged his winter activities far into the summer, teaching a class of forty-six pupils at Schroon Lake, N. Y., and coaching the majority

of Oscar Seagle's pupils in German songs. Mr. Epstein plans to spend the coming fall and winter in New York, teaching and filling concert engagements as heretofore. He has been re-engaged by Charles Ellis to tour with Geraldine Farrar this fall, but this will mean only seven concerts, as Mme. Farrar is too busily engaged with her operatic work to devote more time to concert appearances.

A recent appreciation of Mr. Epstein's art by Ossip Gabrilowitsch, the noted pianist, is interesting as an indication of the elements that go toward making a successful instructor. Mr. Gabrilowitsch says in part: "Mr. Epstein possesses that rare attribute of the pedagogue—a thorough, scientific knowledge of the physiological laws of piano technique. I have applied many of these laws to my own playing. His method is rooted in the intelligent exploiting of the natural resources of the arm and not in the mechanical drilling of the muscles. He is an exponent of the principles of relaxation and weight-touch, which are the predominant features of modern piano technique. Mr. Epstein combines the qualities of the virtuoso with the experience of the pedagogue."

## MELBA INHERITS \$215,000

## Opera Singer's Father, David Mitchell, Was Melbourne Contractor

The terms of the will of David Mitchell, father of Nellie Melba, the celebrated opera singer, were made public on July 19 at Melbourne, Australia. Mme. Melba inherits \$215,000, being the only one of the seven children to draw her whole share of the estate. The other children are to have only the use of the income of their shares and on their death the principal and the income are to go to their children.

Mr. Mitchell, who was a contractor, died on March 25, 1916, and his will is dated Oct. 13, 1915. He left realty valued at \$718,390 and personalty valued at \$880,495.

In stipulating that Mme. Melba was to draw her whole share of the estate, Mr. Mitchell showed his high regard of her business ability.

## CONTI AS STADIUM CONDUCTOR

## Maestro to Direct Open-Air "Pagliacci" and "Cavalleria"



Arnaldo Conti, Gifted Italian Operatic Conductor

Arnaldo Conti, the noted Italian conductor, has been chosen by the Civic Orchestral Society to conduct the open-air performances of "Cavalleria Rusticana" and "Pagliacci" at the City College Stadium, New York, on Sept. 21. Among the noted artists to be heard in

these operas are Gadschi, Amato and Botta.

Along with Maestro Mancinelli, Mr. Conti is the oldest of Italy's operatic conductors. He has conducted opera in some of the leading theaters of the world, from Paris to Buenos Aires, from Milan to London, from Rome to Boston. In America he is known as one of the conductors of the defunct Boston Opera Company, and as director of the School of Opera at 70 Park Avenue, New York.

## LONDON CALLS FOR LAWRASON

## Unusual Distinction for New York Teacher to Coach Musical Production

Arthur Lawrason, prominent as a teacher of singing, many of whose pupils have occupied conspicuous positions in grand and light operatic productions, received unusual distinction this week in being called to London for a five weeks' visit to assist in the supervision of the rehearsals of a new musical production composed by Paul Rubens, and in which Ida Adams has the leading rôle.

Miss Adams is a former pupil of Mr. Lawrason, and she has recently come into widespread popularity in London as a dramatic soprano. After trying a number of English coaches to prepare her for the Rubens opera, Miss Adams decided that she could obtain better results by engaging Mr. Lawrason, and arrangements were accordingly made assuring the New York teacher an exceptionally large fee for his services. He will sail for London on Sept. 23, returning to New York on Nov. 1, to open new studios at the Nevada Apartment House, at Seventieth Street and Broadway.

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NEW YORK



## Hundred Thousand Chautauqua Patrons Hear Alice Nielsen

How an Elaborate and Systematic Publicity Campaign Helped to Introduce the Famous Soprano Informally to a New Clientele in Ohio, West Virginia and Kentucky

By GEORGE G. WHITEHEAD

ONE hundred thousand good, plain, substantial Americans, to whom for years the name of Alice Nielsen has been but a part of current musical history or a future hope, have seen and heard the prima donna of the Metropolitan and Boston Opera companies through the medium of that canvas conservatory known as the "Chautauqua."

Beginning in early July at Springfield, Ohio, and concluding at Maysville, Ky., Sept. 4, Miss Nielsen appeared as the climax of more than fifty Redpath Chautauquas held in Ohio, West Virginia and Kentucky, under the management of W. V. Harrison. The advertising campaign announcing the Nielsen tour was an innovation, not only in Chautauqua realms, but to the featured star as well, for the development of the Chautauqua with its modern method of operation, affords opportunities not found in tours managed otherwise.

Almost twenty different publicity channels were employed in connection with the Nielsen tour. In addition to more than ten thousand inches of newspaper display advertising, reading notices, human interest stories and illustrations, the campaign included window displays, elaborate souvenir programs, automobile pennants, dodgers, lithographs and personal letters.

### Publicity Plans Fruitful

The firmly established reputation of Miss Nielsen furnished a valuable working basis for the campaign. Prospective Chautauqua patrons were reminded of the artist's remarkable success, first in light opera and then in grand opera, so that on her arrival there was established a degree of friendship the value of which was immediately apparent.

Traveling in her private car Elysian, Miss Nielsen was received with special interest. At the beginning of the season the star and her party, consisting of Mrs. C. P. Stickle, secretary; Karl Kirk-Smith, 'cellist, and William Reddick, pianist, were photographed extensively in connection with the Elysian, and these photographs, as well as a number of others with "human interest" features, were used in a pictorial window news service issued by the Redpath Company. The car also was featured in the newspapers.

Two Chautauqua advance agents, visiting each city on the circuit twenty-eight and eight days, respectively, in advance of the program, inaugurated a number of publicity plans which were fruitful in season ticket sales and in single admissions. Framed pictures of Miss Nielsen were placed in the best windows and easel cards carrying a full length likeness were distributed throughout the business districts. Felt automobile pennants were distributed on "Nielsen Day," and thousands of personal let-

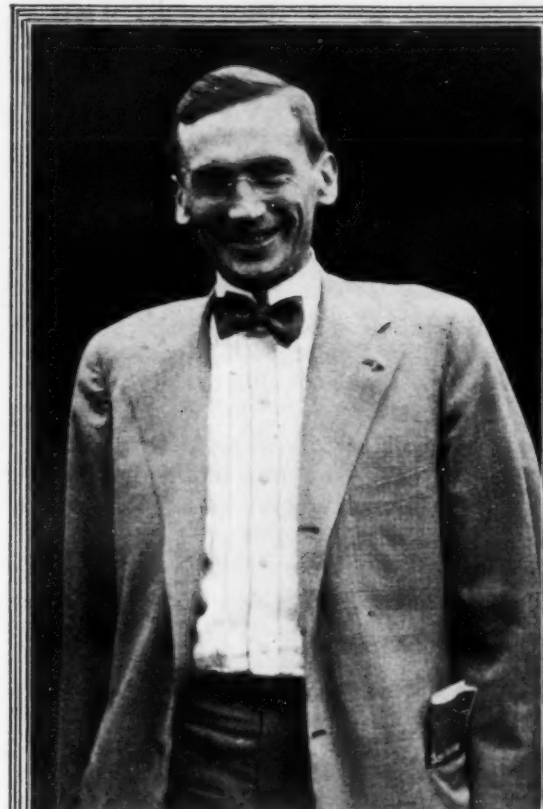


Photo © E. A. Foley.

Above, Left: W. V. Harrison, Chautauqua Manager. Above, Right: Miss Nielsen and Her Party in Her Private Car. From Left to Right: Mrs. C. P. Stickle, Secretary; Miss Nielsen, William Reddick, Accompanist; Karl Kirk-Smith, 'Cellist, and W. V. Harrison. Below, Left: Karl Kirk-Smith, 'Cellist. Center: William Reddick, Pianist. Right: Miss Nielsen in Her Private Car, "Elysian"

ters, with Nielsen program enclosed, were sent by the Redpath office to music-lovers in territory reached by the Chautauquas.

### Audiences Choose Encores

In submitting a list of twenty encore selections -- familiar favorites -- Miss Nielsen catered tellingly to the Chautauqua public. From this list patrons were privileged to request selections through the Chautauqua superintendent, and on the night of the concert those songs were given which were requested by the largest number of people. From the long list the season's greatest favorites were "Genevieve," "Coming Through

the Rye" and "Sky Blue Water." Often there were as many as fifty requests from which to choose the most popular encores. Frequently, at the close of the program, which included five groups, and perhaps six or seven encores, Miss Nielsen returned and delighted the audience with her always effective "Home, Sweet Home."

As was remarked by an Ohio newspaper during the Nielsen tour, "it requires pluck and indomitable energy and a profound belief in the power of the American people to appreciate the best in music for a manager to make

such an expensive bid for popular favor as the engagement of Alice Nielsen." But one visit to the Chautauqua reveals what extraordinary progress has been made in the American attitude toward music of the highest standard, and reports from the Nielsen tour of 1916 are satisfactory evidence of the Redpath management's wisdom in booking an individual attraction of Nielsen caliber.

## BUENOS AIRES OPERA INFERIOR TO THAT AT METROPOLITAN

American Visitor in South America Describes Colon Performances as Lacking in Good Singers—Ruffo Draws Big Audiences—Edward Johnson a Popular Favorite—Work of Chorus and Orchestra Deficient

A PICTURE of musical conditions in Buenos Aires is drawn in a letter from J. W. Lyman, who returned recently from a trip to South America, and who, before his departure from Buenos Aires, wrote the following under date of July 19 to John H. Bacon of the Loudon Charlton offices:

"Much has been written about the Colon Opera. Well, I have witnessed several performances and frankly state they do not compare with those at the 'Met.' The company has not the singers—with the exception of Ruffo. He is the

one man to draw a real audience of music-lovers. The gala performances are well attended by the society folk because they have no other place to go. B. A. is not a gay city socially and amusements and even dances are few.

"A few days ago I had a long talk with Martinelli. He did not hesitate to admit he would be glad to return to New York. He has been worked quite hard here. Singing two heavy operas hand-running (Sunday and Monday) does a tenor little good. Eddie Johnson or Sig. de Giovanni—the American tenor—has been well received. The people of the English colony have rapped him

somewhat because he is an American, but I understand De Rosa likes him and 'he should worry.'

"At the Colon the chorus, especially the men, are lacking. Then, there is a scarcity of good musicians. Thus, I believe, if Messrs. Henderson, Krehbiel or Halperson should hear the orchestra at times, God only knows what they would say. Even our sweet tempered friend, Mrs. Bennett, would be tempted to say 'damn'—and Sylvester Rawling forced to call for an extra 'fizz.' In all the cafés the orchestras are composed of women and, although the people here have no use for woman suffrage, the women are the music makers.

"Isadora Duncan is not a great success. Her work is well liked—but only by the few, I'm told. At her performances she is roundly applauded, but, her brother tells me, nothing like in Paris and other cities. What she will do in her other appearances is for us yet to see.

"There are no concerts here outside of some amateur talent. These take place mostly at private houses, and the most flattering notices are written about them. The people here are not up on

the concert game. Many so-called 'managers' tell me that Kubelik was not a great success, neither was Casals. They do not attribute it to the fault of the artist, but the public here has not been educated in concert work. This may be true, but from what I can see the thing most needed is some good live manager who is not afraid to advertise the artist. The newspaper men are good fellows, but they lack the American news instinct. Unless an artist is taken up by the society people they feel they must not force his or her name on the public. The little Belgian dancer, Verbist, was the rage here, after the society women took her up and introduced her about. It has not been so with Miss Duncan—I understand.

"'Goyescas,' the Granados opera, was to be produced at the Colon this season, but from what I can hear the orchestral parts have been lost and for that reason the hopes of seeing the production have been given up. There are numerous theaters, all of which are well patronized. Motion picture houses keep crowded and Charlie Chaplin is better known than either President Wilson or General Joffre."



## RECORD YEAR FOR CINCINNATI SCHOOL

Unparalleled Enrollment Made by Conservatory—Add to Theory Staff

CINCINNATI, OHIO, Sept. 7.—All records were broken in the enrollment of pupils at the Cincinnati Conservatory of Music this week when the institution entered upon the most promising and most auspicious year of its career. The building is redecorated and renovated. Classes began at once, while Bertha Bauer immediately announced a series of delightful concerts. Among the students enrolled is a large number of those of virtuosos caliber who, unable to continue their musical studies in Europe, have come to Cincinnati.

A valuable acquisition to the faculty is Jean ten Have, the French violinist, who has become the professor of violin. His American debut will be made some time early in October. At the Conservatory he will have charge of classes of artist pupils and will do considerable work along ensemble lines with his pupils. He will also appear in concert to some extent.

An interesting feature of musical training at the Conservatory is the department for the blind. Clara Bridge, who has made a special study of the systems for the blind, has recently published a harmony text book in New York and has thereby attracted a large number of talented blind musicians for the coming year. The Conservatory proposes to offer the sightless thorough courses in all the collateral branches, as well as to provide teachers with every opportunity for thorough training.

Another department which is attracting attention is the juvenile department. This has grown to very large proportions and the recent enrollment for classes devoted to sight reading, ear training, musical dictation, rhythm work and general theoretical preparatory studies for juveniles is twice that of a year ago. The most modern methods in child music are employed and the conservatory has a capable corps of teachers for this work.

The staff of teachers of the department of theory and composition has been further added to in the person of Ralph Lyford, who this year will add to his duties as operatic instructor and concert coach, those of instructor of advanced theory and composition. Mr.

Lyford supplemented his theoretical studies, begun under Chadwick of Boston, with several years of work under Arthur Nikisch, Felix Weingartner and Richard Hagel in Berlin and Leipzig, and Claude Debussy in Paris. His compositions include songs, ensemble and orchestral works in various forms and a piano concerto. The Conservatory has developed its department of opera along the lines of the leading European schools. Students may acquire the necessary routine in all the arts of the stage and be prepared in such a manner to proceed directly from the vocal studio to a successful debut in grand opera. Miss Bauer is arranging an interesting series of opera evenings, the first of which will be given Dec. 11 at Emery Auditorium.

The adoption of the Progressive Series by the Cincinnati Conservatory of Music further amplifies the equipment of the Normal Department. The Progressive Series has been a potent factor in the direction of standardizing methods of teaching, a subject to which the Conservatory has devoted much time and a sincere interest for a long period of years. A. K. H.

### Dallas to Have Fine Array of Musical Attractions Next Season

DALLAS, TEX., Sept. 3.—According to Robert N. Watkin, chairman of the Dallas Chamber of Commerce music committee, Dallas is to have a large number of musical attractions, among which the following have already been announced: October, Pasquale Amato, Giovanni Martinelli, Lucrezia Bori; November, Margarete Matzenauer, Eddy Brown; December, Josef Hofmann, John McCormack; January, Tilly Koenen, Ossip Gabrilowitsch, Albert Spalding, Rudolph Ganz; February, Alma Gluck, Emmy Destinn, Julia Culp; March, Lada, Pablo Casals, the Boston Grand Opera Company.

### Forester's Festival March Performed by Leading Orchestras

The Festival March by Adolph M. Foerster, which was composed for the Pittsburgh May Festival, has an enviable record, for it has been performed by the foremost orchestras of the country. Some of the conductors with whom it has found favor include Anton Seidl, Theodore Thomas, under whom it was played at the World's Fair in Chicago; Carl Venth, Henry Schoenfeld, Carl Busch, Max Zach, Modest Altschuler, Wassili Leps, Horace M. Pullen, H. A. Zeitz, Frederic Archer, Fritz Scheel and Daniel Sylvester. Adaptations for band have been made by John Philip Sousa and Fred N. Innes.

### J. Ellsworth Sliker an Impromptu Soloist at Bridgeton Festival

While spending his vacation at Harrison, Me., this summer J. Ellsworth Sliker, the concert and oratorio bass, attended the Bridgeton (Me.) Festival, in which, the preceding year, he had been one of the artists. After the matinee, as Mr. Sliker went to the stage to see Conductor Cain, the audience stopped on its way out and called upon the basso to sing. Accordingly, Mr. Sliker sang a little song to his own accompaniment, and won a hearty outburst of applause.

### Give "Trovatore" in New Albany, Ind.

NEW ALBANY, IND., Sept. 1.—A very successful amateur performance of "Il Trovatore" was given in the Summer Theater at Glenwood Park, New Albany, on the evening of Aug. 30. The production was under the direction of J. B. Hoffman, a local singing teacher, and enlisted the services of Mrs. Raymond Peterson as *Leonora*; Miss Agatha Shaffer as *Azucena*; Monroe Merker, as *Manrico*; J. E. Hewitt, as the *Count di Luna*, and Lawrence Blaker, as *Ruiz*. The work of these individuals was highly creditable. A small chorus sang well, and an orchestra of fifteen instrumentalists sustained the singers. A large audience expressed much approval. H. P.

## OPERATIC SEASON AT RAVINIA PARK ENDS

Miscellaneous Program Final Event in Ten Weeks of Successful Performances

Bureau of Musical America, Railway Exchange Building, Chicago, Sept. 6, 1916.

JOINED with the production of the Prison Scene from "Faust" were a symphony concert and a final set of dances by Rosina Galli and her agile partner, Giuseppe Bonfiglio, as the closing evening of the Ravinia Park season on Monday.

Manager and President Eckstein may well be satisfied with both the artistic and financial outcome of the season, for never was the attendance so large as during the present year.

In Richard Hageman, from the Metropolitan Opera House of New York, we had a magnetic orchestral director who knew his scores thoroughly and who infused into his men genuine enthusiasm and a sense of artistic style. In Ernst Knoch, who made a career for himself at the park last season, we had a serious musician who was an excellent alternate as musical director.

Mabel Garrison captured the hearts of all opera-lovers with her beautiful soprano voice and vocal accomplishments and her engaging personality. Estelle Wentworth proved a valuable member of the company in the variety of her offerings as well as in the artistic way in which she played her many rôles. Mme. Beriza disclosed dramatic talents of high order in her many appearances and showed versatility and stage routine. Irene Pawloska and Frances Ingram in

their "guest" appearances scored estimable successes, and Henri Scott, a sturdy pillar of the company, proved one of the most valuable artists of the season. Orville Harrold and Morgan Kingston gave many examples of conscientious and artistic work in the tenor rôles of the operas as well as in several concerts given during the last ten weeks, and Joseph Sheehan's visit was most welcome. Octave Dua and Phil Fein were valuable and serviceable members of this group of artists and Millo Picco, Morton Adkins and Louis D'Angelo all earned hearty praise. Rosina Galli proved a real "find" for the Ravinia season, and her charm and grace endeared her to the public.

Monday evening's performance of the "Faust" excerpt was materially strengthened by Henri Scott's co-operation, the trio of principals consisting of Mme. Beriza, Mr. Harrold and the first named, all three singing the familiar music in an excellent manner.

Millo Picco's singing of the "Largo al Factotum" from Rossini's "Barber of Seville" called forth a great outburst of applause, and Henri Scott's rendering of Pognier's address from "Die Meistersinger" was accorded an encore. Orchestral numbers under the directions of Mr. Knoch made the concert program memorable. Miss Galli closed the evening with special dances, including the Drigo Polka, Caprice Classique, by Rubinstein, and "Gypsy," by Verdi.

Six thousand persons crowded the park for this final evening of Ravinia's musical season.

At the ninth student-artist day at Ravinia Park last Friday afternoon, Ruby Davis, the fourteen-year-old violin pupil of Alexander Zukowsky, created a sensation by his remarkable playing of Leonard's "Souvenir de Haydn." So great was the applause given the youth that he had to add several encores. Master Davis was one of the prize winners at the contest recently held in Chicago when the Burleigh Violin Concerto was the test piece. MAURICE ROSENFELD.

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## ECHOES OF MUSIC ABROAD

Stravinsky Now at Work on a Spanish Opera Based on Spanish Folk-Music—London Has the War and Sir Thomas Beecham to Thank for All-the-Year-Round Opera—Melba Discovers Another Australian Soprano of Rare Promise—Ex-King of Portugal Makes Appearance as a Recital Organist—Ossip Gabrilowitsch's Cousin Winning Success in Australia—Death of Russian Diplomat Reveals Fact that New York Entertained a Musical Angel Unawares—Fifteen Dollars for a Lock of Beethoven's Hair

ONE result of the recent visit of the Diaghileff Russian Ballet to Madrid is to be a new work, Spanish in character, by Igor Stravinsky. Evidently it is to be an opera, as a report from the Spanish capital says that the composer of "Pétrouchka" has "taken a great liking to the Spanish people and Spanish scenery and is now collecting popular rhythms and songs" as a basis for his new work.

Stravinsky was "greatly admired by the young Spanish artists who accompanied him to Toledo, Escorial and other picturesque towns." At a private reception in their honor he and the Spanish pianist, de Falla, played his "Sacre du Printemps." He also showed them some of his new scores and played them excerpts from his new work for a music-hall, on which he is now busy. Evidently a London music-hall director has been enterprising enough to arrange to make his special public acquainted with this singularly interesting Russian creative artist.

A feature of special interest in memory of Enrique Granados was the fact that the program given was one that the lamented composer had arranged before leaving for America with the intention of giving it after his return home. The Philharmonic Orchestra, under the direction of Perez Casas, played the "Elisenda" Suite and the Finale of the "Noël" Suite, two posthumous works for small orchestra, and four of the "Tonadillas" and unpublished "Canciones Amatorias" were sung.

LONDON has the war to thank for all-the-year-round opera. For it was due to the elimination of the Covent Garden seasons because of the war that Sir Thomas Beecham made a determined effort to provide Londoners with a home-grown opera company giving opera at prices to appeal to wartime pockets, with such unexpected satisfactory results that he has been able to continue the experiment for thirty-six weeks, in all, leaving only intervals for recuperation and rehearsals of additions to the repertoire.

Now Sir Thomas is making preparations for another season, to begin next month and continue as long as public support will justify it. Yet, notwithstanding the popular success of his undertaking thus far, he has been saying unpleasant things to his countrymen as to their attitude toward music. Evidently he has forgotten the disastrous mistake made by Oscar Hammerstein in giving at the apathy of Londoners.

Sir Thomas is particularly hard on the Londoners, whom he seems to consider the most hopelessly uncultured of all the inhabitants of his native isle, to which London *Musical News* retorts that "if he means Cockneys, it may be true, for it must be remembered that nowadays not many people of the cultured classes are born in London, except by accident. If he means simply people who live in London, then he must include many thousands who come from his beloved Lancashire, for he is good enough to say that there is much more hope musically in Manchester."

One thing the success of the Beecham seasons seems to have proved is that opera in the vernacular has taken firm root in English soil. In a review of the last season the work done by Jeanne Broda, the American soprano, especially in the rôles of Puccini heroines, comes in for special commendation.

WHAT with her tireless activities in behalf of the various war funds and her teaching at one of the music

schools in Melbourne, Nellie Melba seems to be living at quite as high pressure in her native land just now as when she is carrying through a concert tour in this country or filling a season's engagement at Covent Garden in normal times.

Australia's reputation for producing exceptionally good native voices is likely to be much enhanced as a result of the great diva's fever of pedagogical interest in her country's budding young singers. She has discovered several voices

like? *The Triad* is unsparing. It reports that "the most sinister deeds of the orchestra were reserved for the pianist, whose playing proclaimed him an artist and his survival—a hero. Though hard-pressed, he triumphed over all the tortures inflicted upon him by that inexorable mob."

THE latest royalty to come into the limelight as a musician is the ex-King of Portugal, who, with his German



A Firing-Line Concert Party

These artists, sent out by Lena Ashwell to cheer the men at the front with music, average two concerts daily and have a record of having sang before more soldiers than any other concert party. The picture was taken on the hotel balcony at Malta, and shows Greta Graham, soprano; Grace Letel, contralto; Adelaide Leon, cellist; Kenneth Ellis, baritone, and Theodor Flint, at the piano.

of unusual promise and just now she is taking a special interest in a young Sydney soprano named Linda Young, who is said to possess a voice of extraordinary range and pure and bird-like quality—a description that has been used ere now to describe the voice of another Australian singer, Amy Castles, known to European audiences as "the Australian nightingale," who is to visit this country for the first time this season.

Any of the students that go to Mme. Melba who do not come up to expectations after a sufficient trial are sent about their business, says the Sydney *Sun*, incidentally receiving excellent advice from that great lady as to the choice of another career.

OVER in Sydney Ossip Gabrilowitsch's cousin, Alfred Mirovitch, who is also a pianist, and his Russian violinist-colleague, Michael Piastro, have been making many friends in music circles. Their first appearance was made at the Sydney Town Hall at a Tschaikowsky concert given by a woefully inadequate orchestra.

Piastro played the Tschaikowsky violin concerto, Mirovitch the big B-flat minor work for his instrument. The violinist has evidently the more unrestrained temperament of the two, while the pianist's dynamics "were in his charge, not he in theirs."

But what must the orchestra have been

wife, has made his home in England since he was driven out of his own country. Young Manuel is an organist and has suddenly become a public player. London *Musical News* notes that while there have been many Royal musicians of one kind or another, there have been few organists among them.

The late Duke of Saxe-Coburg-Gotha when Duke of Edinburgh (he was the father of the present Queen of Roumania) used to play the fiddle in public to the extent of taking a modest seat among the second violins at the concerts of the Royal Amateur Orchestral Society. But there has been no royal organist who was a public player on record thus far.

Hence in accepting an invitation to give an organ recital at Eastbourne in behalf of the war charities King Manuel has gained a unique distinction. It is to be hoped that he will prove himself to be more gifted than the average royal musician.

It is recalled by the *Daily Mirror* that when Manuel heard of the investiture of his brother with the Order of the Garter by the late King Edward and was asked what he thought about it, he replied: "Well, my brother may have such ambitions; I would prefer to conduct an orchestra!"

IT turns out that New York entertained a musical angel unawares when Nicholas Nicholayevich Ladijensky was

the Russian Consul-General here. He came to this country after a period of diplomatic service in the Balkans and left here in 1908. Some items of news travel very slowly nowadays and the fact of his death, which occurred last February, has but recently been made known.

That well-known authority on Russian music, M. Montagu-Nathan, devotes a column in the *Monthly Musical Record* to this musician-diplomat. He maintains that in more than one particular his art recalls that of Duparc, "but the apathy of Ladijensky is not to be confounded with the unproductiveness of Duparc, for the Russian appears to have been content with mere conception, rarely feeling the need to articulate, whilst Duparc's reticence was that of a man whose taste was difficult to satisfy and who, in submitting his works to a prolonged refining process, finally lost interest in them."

To the historian the name of Ladijensky, observes Mr. Montagu-Nathan, brings memories of that "mighty little heap" whose establishment synchronized with the Emancipation of Serfs and whose ideals were closely identified with the evolutionist movement consequent upon that act of liberation. It was somewhere about this time that young Ladijensky, an impoverished landowner, joined forces with Balakireff's circle, with which he remained in association for ten years, withdrawing from it at the end of that time in order to embrace a diplomatic career.

He belongs to "that special category of genius reserved for those who have but a small capacity for taking pains." He improvised much and wrote little. The music of an opera on the subject of "Dmitri the Pretender" (one of the principal protagonists of Moussorgsky's "Boris Godounoff") was hailed by Balakireff and his friends as a valuable contribution to the nationalist treasury, but owing to what Rimsky-Korsakoff styled the composer's "Russian dilettantism," it was never completed.

THE contention that music can influence some people for evil while exerting an uplifting effect upon others at the same time finds confirmation in an analysis of music's power that appears in Dr. Robert T. Morris's "Microbes and Men." This particular phase is touched upon only incidentally in the general application Dr. Morris makes of his interesting and enlightening theory.

If a man is fond of emotions of any particular kind, normal or abnormal, he will experience in the presence of music rapid orderly liberation of what he finds joy in expressing, he maintains. If he has morbidly sensitized protoplasm, he will liberate morbid feelings under the influence of orderly vibrations of music which harmonize with his nature. If he has normal protoplasm and poetic imagery, he will liberate that sort of imagery. If he is fond of intellectual exercise, intellectual tracings will assume orderly form in his mind under the influence of music.

Music then simply causes vibrations which accelerate and put in order what a man ordinarily expresses more slowly and imperfectly—muscle movement, emotion or intellectual process. Music not only causes order, but also an intensification of those processes. Music assists in forming order out of those chaotic forms of consciousness which men are desirous of putting in order, but which they cannot do with facility in the midst of the common daily or hourly interferences belonging to environment.

Music not only assists, it forces. Religious order of thought is actually forced in the business man who goes to church with his mind full of affairs. The music starts him to vibrating in the line of religious thought.

AT an auction introduced into a charade at a recent war charities entertainment in London a lock of Beethoven's hair, which had been reverently cherished by some devotee of the Divine Art, was sold for \$15. A tea-gown belonging to Clara Butt brought two dollars more. At another auction in London the silver English watch that belonged to Beethoven was sold for \$75.

J. L. H.

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## FORT WORTH RICH IN COMPOSERS

FORT WORTH, TEX., Sept. 2.—There are few cities in the country of the same size which can boast of as many composers possessed of such excellent endowments as Fort Worth. They have been doing some fine work during the last few months, and thanks to the enterprise of the Harmony Club, which gives each year a concert of new works by local composers, they are able to get a public hearing, which is an incentive to better work. The program of the last concert follows, and discloses a variety of talents and tendencies, many of the items being of great merit.

Cantata, "Myth Voices" (selections), Carl Venth; the Harmony Club Chorus, Mrs. R. L. Merrill, soprano soloist; assisted by Frank C. Agar, baritone, and W. D. Smith, tenor; Carl Venth, director; Dot Echols, accompanist. Piano, Polonaise in E Flat Major, George E. Simpson; Dot Echols. Voice, "Two Roses," Guy R. Pitner; "A Song of Love," Guy R. Pitner; Mrs. Dan Brown; Mr. Pitner at the piano. Violin, Romance in D Major, W. J. Marsh; J. Edward Marsh; W. J. Marsh at piano. Voice, "There Is a Land of Pure Delight," Sam S. Losh; Gertrude Gull-

edge; Mr. Losh at piano. String quartet with organ, two intermezzi, Carl Venth; Carl Venth, first violin; George Orum, second violin; E. Clyde Whitlock, viola; Fred C. Doten, cello; Dot Echols, organ. Voice, "Click o' the Latch," E. Clyde Whitlock; "Night and Morning," E. Clyde Whitlock; "The Ways Are Green," E. Clyde Whitlock; Mrs. W. C. Bryant; Mrs. Whitlock at the piano; Mr. Whitlock, viola. Piano, "La Coquette," Carl Beutel; Etude in C Major, Carl Beutel; "The Fountain," Carl Beutel; Novelette, Carl Beutel; Capriccio, Carl Beutel; Mr. Beutel. Chorus, "Sunset," W. J. Marsh; (dedicated to the Harmony Club.) The Harmony Club Chorus, accompanied by E. Clyde Whitlock, George Orum, first violins; J. Edward Marsh, Eloise Blair, second violins; Carl Venth, director; W. J. Marsh at the piano.

### Broadway May Hear Operetta

Carl Venth, conductor of the Harmony Club Chorus and of the Fort Worth Symphony Orchestra, is perhaps the most prolific and certainly one of the best known composers in Texas, and Fort Worth is proud to have him in her care. Although he was born in Cologne, Germany, he is now thoroughly American and most of his work has been produced and published in this country. Venth came to Texas eight years ago and since that time he has organized the Dallas and Fort Worth orchestras. His music is noted for its pure lyric beauty and a good flow of melody. Many of his larger works for full orchestra well deserve a hearing. His new Symphonic Poem, "The Son of the Winds," is founded on a legend of the Dacotah Indians and was played to an enthusiastic audience in Fort Worth in April. His light opera, "Fair Betty," produced early in June, proved a big success. Mr. Venth was his own librettist in this case and the book, with its many richly humorous lines, added greatly to the total effect. According to latest reports from the composer, who is at present in New York, "Fair Betty" has a very fair chance of being seen on Broadway this winter. In addition to several orchestral works, Venth is now completing a new cantata for female voices, which will be issued in a few weeks by Carl Fischer of New York.

E. Clyde Whitlock, whose songs given on the "composers' program" showed distinctly modern leanings, has recently written a new work for violin solo, which he calls "Moonlight Magic," somewhat after the style of Cyril Scott, to be issued shortly by a Chicago house.

### Ultra-Modern in Tone

Carl Beutel's piano works are meeting with much approval and are published by the Clayton F. Summy Company of Chicago. His dramatic scena, "The Raven," is a worthy setting of Poe's famous poem for tenor and orchestra and shows the liking of the composer for new harmonic effects; in fact, it would seem to be impossible for him to write in any other medium than an ultra-modern manner. Beutel's piano pieces are widely known in spite of their idiom, as they possess a goodly store of melody.

Sam S. Losh, the well-known baritone and voice teacher, in addition to his splendid songs which scored a "hit" on the program printed above, has a number of good piano works in hand. One in particular, "Texana," a Valse Bravura, has been heard all over Texas.

Wilfrid Marsh, the organist of the First Presbyterian Church for the past ten years, has just completed his third Jewish Service. Marsh has had charge of the music at Temple Bethel for six years, where his music has proved extremely useful on account of the difficulty of obtaining suitable Jewish services. Although his tastes incline to church music, he has lately written sev-

eral songs of merit. One of his new ones, "April in Arcady," has been given this summer before enthusiastic audiences, a number of times by Zona Maie Griswold in New York, Newport, R. I., Stamford and other places. Mr. Marsh has also written three masses, many motets and anthems and a song cycle, "A Flower Wreath," for three solo female voices, which made a fine impression when it was heard at the meeting of the Texas Federation of Women's Clubs last spring. The words of the cycle were written by Laura Hubbard Jaccard, another composer who has issued several sacred songs which have met with much favor.

Guy R. Pitner has published some melodious songs, and George Simpson is the composer of some fine orchestral works and piano pieces. The list of composers living in Fort Worth is not yet finished, but enough has been set forth to prove that the city is well endowed in this respect.

W. J. M.

### Jersey City Band Concerts Abandoned on Account of Epidemic

By order of the Board of Commissioners of Jersey City the series of public band concerts given each year in the various parks of the city were abandoned this summer. This decision was due to the prevalence of the infantile paralysis epidemic, as the concerts are given more frequently in the parks in the congested part of the city and are, of course, attended by large numbers of children. It was felt that the risk was great and also that the funds required for the music could be used advantageously in preventive work.

A. D. F.

### Progressive Series Employed in Cornell University Summer Course

In a special article which appeared in MUSICAL AMERICA on Aug. 26, regarding the work of the music department at Cornell University, reference was made to the work done by Ernest R. Kroeger, who demonstrated a graded course of piano instruction. The text material referred to was the Progressive Series of Piano Lessons, published by the Art Publication Society of St. Louis and edited by Leopold Godowsky. Dr. Hollis Dann, quick to appreciate the value of this work, especially in connection with normal instruction, arranged with the St. Louis concern to have Mr. Kroeger demonstrate the text during the summer session. A large number of supervisors and music teachers entered the class and the results of their work is described as being highly successful.

### Stamford to Entertain Delegates at 1918 Sängersfest

NEW BRITAIN, CONN., Sept. 5.—At the annual meeting of the Connecticut Staats Sängerbund, held at Quartet Club, on Sept. 4, the societies from Hartford and Stamford applied for the honor of entertaining the delegates at the next Sängersfest, which will be held in 1918, and Stamford was given the privilege. There were sixty-four delegates in attendance and President Louis Lehr of New Britain taining the delegates at the next Sängersfest held here a few months ago showed that \$285.35 was cleared and the delegates congratulated the local society on the excellent manner in which the event was conducted.

W. E. C.



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## BROAD SCOPE IN WISCONSIN UNIVERSITY MUSIC

Department a Highly Influential Factor Throughout the State as Well as in University Life —Notable Work of Dr. Mills and Professor Dykema

By FREDERICK H. MARTENS

THE University of Wisconsin is one of the most important co-educational institutions of higher learning in the Middle West, situated picturesquely in Madison on an irregular tract of some 600 acres, including both wooded hills and undulating meadow lands, and stretching for a mile along the shores of Lake Mendota. A more agreeable natural site for a university school of music would be hard to find and, in the case of the Music School of the University of Wisconsin, the proper setting is provided for a department which carries out the "extension" idea of which the name "Wisconsin" is a synonym in a highly specialized and comprehensive program of activities.

Still almost in its infancy, it is quietly and surely working away on the sound and beneficial musical development of the whole State. This is a position which very few of the State universities have so far reached. These institutions have been notably slow in trying to cope, in any really serious way, with the problems of music, but the great, nationwide movement for the fuller understanding and enjoyment of the art, in the development of which the propaganda of John C. Freund, editor of *MUSICAL AMERICA*, has been a vital factor, has been felt even in these mighty strongholds of the microscope and the test-tube. Well to the front of this evolutionary column are flung out the cardinal banners bearing a bold and broad "W."

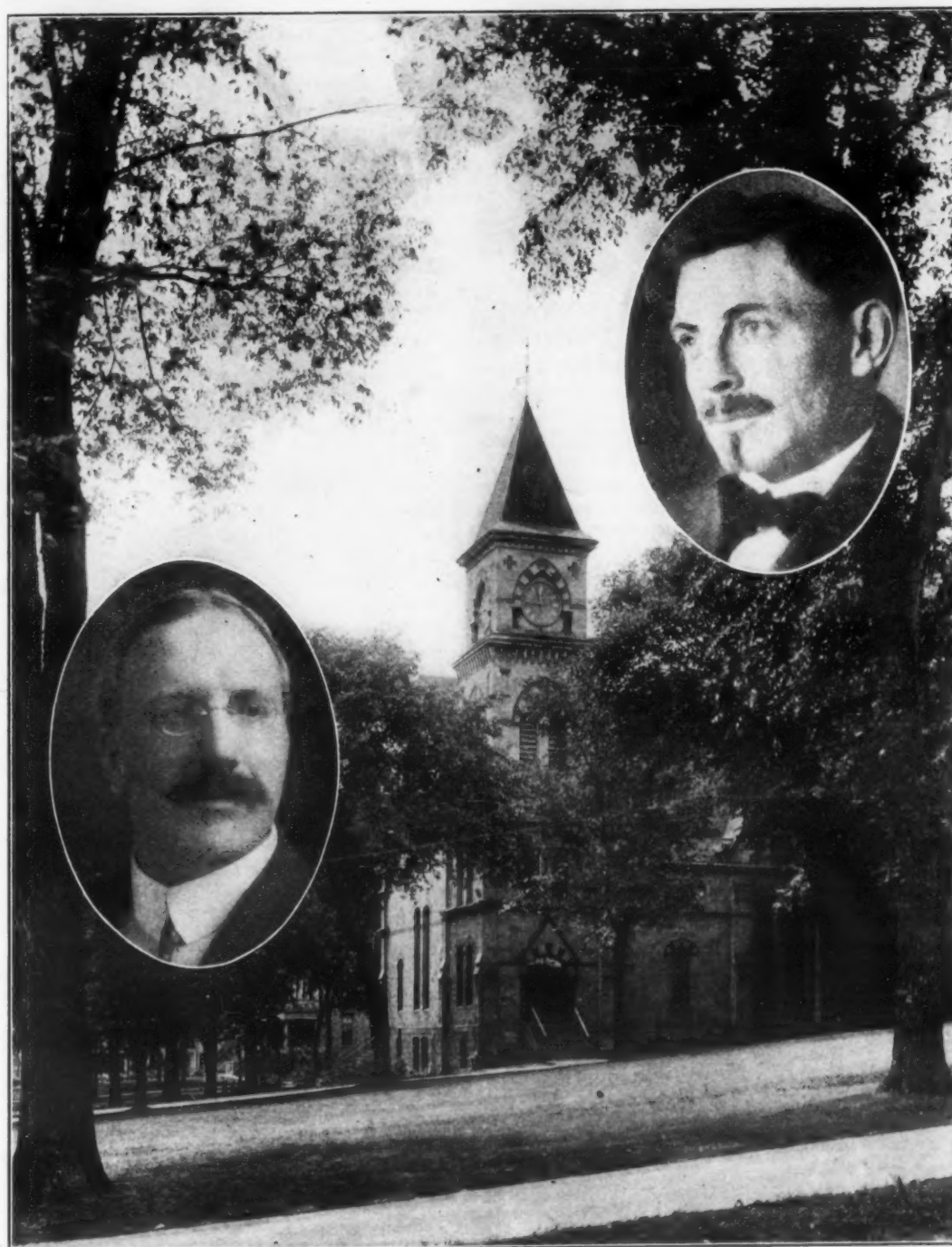
This claim on the part of the Music School of Wisconsin rests on a solid basis of fact, since from its inception it has been an influential factor in university, community and State life, and an active cultural agent in fostering the appreciation and knowledge of art.

The comparatively recent growth and development of the music department at Wisconsin are due largely to the ability and experience of its head, seconded by the efforts of a faculty able and willing to carry out practically his ideals. Under the far-sighted guidance of its director, Dr. Charles Henry Mills, a graduate of Edinburgh University, Scotland, and McGill University, Montreal, Canada, the holder of many honorary diplomas, an organist of international reputation and a specialist in the field of theory and history of music, high standards of accomplishment have been set and realized.

### A Wide Range of Courses

The four-year course of the Wisconsin University School of Music aims to graduate musicians well balanced as regards both theoretical and practical training, and, with an excellently equipped faculty, offers a wide range of courses designed to meet the needs not only of students who wish to make music their vocation, but those as well who consider it from the avocational standpoint and not as a life career. Credit in music, up to twenty hours, is granted to all university students, freshmen excepted, and is applied on the number of credit hours necessary for a B.A. degree. And housed in the most picturesque of the campus buildings, the school is technically well equipped for its work, with an extensive supply of pianos for concert, teaching and practice purposes, a comprehensive library of music and of historical and theoretical literature, as well as lantern slides, victrolas and tel-electric pianos employed in connection with the appreciation courses. As is the case in other universities and colleges also, the summer is not necessarily a time for idleness. The music section of the University Extension Division and the summer session reach hundreds every year, the summer courses in particular appealing largely to teachers.

Of quite special importance and interest are the courses in music appreciation and those of the public school music department at the Wisconsin University School of Music. The courses in appreciation are two in number: The first, a bi-weekly course, is intended for the general student and, granting one credit,



Music Hall at the University of Wisconsin in Madison. Insets, on Left, Dr. Charles Henry Mills, Director of the Music School, and on Right, Prof. Peter W. Dykema, Head of the Department of Public School Music

"aims to give that introductory and surface knowledge of music which any well-educated student should have of any of the arts." This course is given by Prof. E. B. Chamberlain, who makes use of vocal and instrumental soloists and a complete equipment of mechanical music producers in connection with it. The subject matter is largely presented in the form of lectures, often supplemented with stereopticon views in addition to the music examples.

### Professor Dykema's Works

The more advanced course in music appreciation has been planned for students "majoring" in music, is delivered three times a week and allows two credits. As might be expected, this is a far for intensive and detailed course. Students, in addition to the use of considerable amount of material of the same kind covered in the first course, are provided with text-books. Among these are Dr. Mason's "Guide to Music" and Dr. Edward Dickinson's admirable "Education of a Music-Lover," perhaps one of the best and most stimulating works conceived and written for the purpose in view. As a result of the introduction of these more academic elements into the course, it is to be known during the collegiate year of 1916-17 as the course in "Music Aesthetics." Prof. Peter W. Dykema is in charge of this course.

Professor Dykema's name brings us naturally to the subject of the public school music department at Madison, which, owing to his eminent educational qualifications, has made for itself a signal reputation in its field. As we write, it has been extended from a two and three to a four-year course, which will grant students the degree of Bachelor of Music with the major in public school music supervision. The students in this department devote themselves to the study of methods, practice, solfeggio, ear training, harmony, music appreciation, the history of music and the elements of practical instrumentation. A certain number of hours are given up to academic work, such as English, psychology, education, language or public school drawing.

Of special importance are the courses in "Practice Teaching" and in "Practical Instrumentation." "Practice Teaching" is practically developed under ideal conditions, with four of the Madison schools serving as laboratories, with more than 1000 students divided among all grades of the school system. Each of the students of the public school music department, aside from his preliminary year of practice work in the university classes, teaches during an entire year at these schools and is thus able to complete his course with a valuable record of actual teaching experience.

### Answers Direct Demand

The course in "Practical Instrumentation" is a response to a direct need. Throughout the country high school and grade school bands and orchestras are rapidly multiplying, and the need for competent training of these organizations is great. The students in the public school music department at Madison in this course acquire the theory of the construction and manipulation of all orchestral and band instruments, and are given sufficient practice to enable them to play a scale and a simple tune on the violin, flute, cornet, oboe, trombone, French horn and saxophone.

The new four-year course for supervisors introduces into the existing curriculum such new elements as the theory and practice of high school music, including choruses, classes in music appreciation and harmony, as well as acquaintance with practical and musical problems likely to arise in connection with the proper development of high school music. An extra year also makes possible the grounding of the supervisor-to-be in that element which practically every university now stresses in its music courses—general musicianship. All students are required to attain a certain degree of proficiency in piano, voice and theory, in addition to their academic training.

Prof. Peter W. Dykema's work calls for a tribute of recognition. As the head of the department of public school music at Madison and president of the National Conference of Music Supervisors, he is largely responsible for the spread

Four-Year Course Aims to Graduate Musicians Well Grounded in Both Theoretical and Practical Training — Public School and "Appreciation" Courses Particularly Valuable

and development of musical activity in the State of Wisconsin. He has had practical experience as a teacher in every portion of the school system, from kindergarten to university, with the result that his public school music work has a real and definite value which explains the preparedness of his students to begin work that is effective and counts immediately on graduation. And at a time when "community music" is practically realizing so many of its ideals, it is pleasant to recall that he has been associated with the movement as a pioneer almost from its inception and is able to feel that he has not labored in vain on behalf of what he calls "the attempt to socialize music by making it the beloved and constantly used art expression of the whole people."

### Dr. Mills's Achievements

Dr. Charles Henry Mills also, aside from his distinguished English record as a musician, has done much for the cause of his art in this country. From 1906 to 1907 he was professor of the history and theory of music at Syracuse University; from 1908 to 1914, director of the school of music at the University of Illinois. Since 1914, he has been in charge at Madison. Among his compositions are numbered songs, a festival overture for orchestra, a setting of Dryden's "Ode to Saint Cecilia" for double chorus, solos and orchestra and "The Wreck of the Hesperus," a ballad for chorus with orchestral accompaniment. During his régime at the University of Wisconsin the School of Music has encouraged and developed the various musical college organizations such as the Choral Union, the college orchestra, bands, glee and mandolin clubs, whose frequent concerts have done their part in awakening greater appreciation of good music, not only among the student body and the citizens of Madison, but throughout the State as well.

Nor has Dr. Mills neglected the cultural aid of the professional concert in arousing the interest and stimulating the work of his students. The Chicago Symphony Orchestra gives four yearly concerts at Madison, chamber music organizations of the rank of the Flonzaleys appear there and instrumental and vocal virtuosi of the ilk of Gabriilowitsch, Mischa Elman, Jan Kubelik, Jenny Dufau, Julia Claussen and Mr. and Mrs. David Mannes are often heard in recital.

All in all, in view of what Dr. Mills and his faculty have accomplished since he assumed the direction of the Music School of the University of Wisconsin, none will question the truth of his statement: "It would be hard to find any school of its size in this country, with a program of activities more varied and inclusive, or a sphere of influence more widely felt than the University of Wisconsin School of Music."

### New Cadman Suite to Be Introduced by Los Angeles Symphony

LOS ANGELES, CAL., Sept. 3.—Charles Wakefield Cadman has promised the first performance of his new Indian Suite to the Los Angeles Symphony Orchestra, under Adolf Tandler. This is a development of themes from his incidental music to a play called "The Thunder Bird," which is to be produced on the coast this fall. Conductor Tandler promises to enlarge the string section of his orchestra this season by ten players. Mr. Tandler is just recovering from a dive into a swimming tank, where he bruised his head painfully. W. F. G.

### Los Angeles Ellis Club Enlarges Its Membership

LOS ANGELES, CAL., Sept. 3.—The Orpheus Club, under J. P. Dupuy, will enlarge its choral membership to 100 men. It now numbers seventy-five. The Ellis Club, of 100 men, under J. B. Poulin, has elected a new set of officers for the coming year. Mrs. Hennion Robinson will be the accompanist of the club this season, succeeding Mrs. Clifford Lott, the capable accompanist of last season. W. F. G.



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Offers Trio Recital at Jordan Pond Hotel in Maine—  
Ensemble's Plans

ALTHOUGH Carolyn Beebe, the pianist, had given up the last few weeks to rest and recreation, she left her vacation long enough to appear at a morning musicale at the Jordan Pond House, in Maine, together with Henri de Busscher, oboe of the New York Symphony Orchestra, and Samuel Lifschey, viola of the same organization, both associates of Miss Beebe in the New York Chamber Music Society. A large audience of society people and many of the residents of Jordan Pond, as well as noted musicians spending their summer in that vicinity, heard the musicale with the utmost pleasure. Miss Beebe's program included Charles Martin Loeffler's rhapsodie "L'Etang" for piano, oboe and viola, a sonata for viola and piano by York Bowen, an "Orientale" and "A la Campagne" by Hamilton Harty for oboe and piano, and a trio for piano, oboe and viola by August Klughardt. The programs were printed upon picture postals of the little lake which seemed to be related to Loeffler's exquisite "The Pond."

Over 120 women prominent in Westchester County, New York and nearby cities attended a series of morning musicales given by Miss Beebe with members of her New York Chamber Music Society last season. The recitals extended over a month. Outside of the instrumental chamber music, Miss Beebe gave one piano recital, assisted by Mrs. Gerda Bosley, dramatic soprano. Miss Beebe gave this recital at the Greenwich Country Club, and it aroused such enthusiasm that Mrs. Henry Rogers Mallory in a brief talk gave expression to the appreciation of herself and the others present.

The first musicale was given at "Indian Harbor," the home of Mrs. Clifford B. Harmon; the second was at "The Boulders," Mrs. Edward B. Close's home, and the third was given at the home of Mrs. Alonzo M. Zabriskie, "Alta Crest." The success of the three was so pronounced that there was an extra requested and given at the Greenwich Country Club.

Miss Beebe enjoyed the same experiences and success in the series given in Brooklyn, while her New York Aeolian



Carolyn Beebe, Prominent Pianist and Director of New York Chamber Music Society

Hall concerts brought forth similar expressions of admiration.

Arrangements are practically completed for her next season's series and many other return engagements, while Miss Beebe is steadily receiving applications from many musical clubs and universities for herself and jointly with the New York Chamber Music Society. The Wednesday Afternoon Club of Bridgeport has engaged the entire ensemble for April 9, and the Summit Musical Club will hear a quintet consisting of Miss Beebe at the piano, clarinet, oboe, flute and viola, Tuesday evening, Nov. 28. At Mystic, Conn., Miss Beebe will give a recital on Saturday afternoon, Sept. 9.

### Crowded Season in Prospect for Henriette Wakefield

An extraordinarily active season has been booked for Henriette Wakefield, the eminent American contralto, by her manager, Walter Anderson. Miss Wakefield, who was a member of the Metropolitan Opera Company for a number of years, will appear with that organization when it gives its open-air performance of Wagner's "Walküre" at the City College stadium on Monday evening, September 18. She is the only contralto soloist this year at the big Worcester festival, where she sings in the performance of Rossini's "Stabat Mater," and also in a joint recital with Alma Gluck. On October 5 she will be the soloist at the Scranton semi-centennial celebration, while in the spring she is to be soloist

with the New York Oratorio Society, Louis Koemmenich, conductor, in Bach's "St. Matthew" Passion. During the fall she will make an Edison "demonstration tour," similar to the one made by Marie Rappold last season.

### SPLENDID SAN DIEGO RECITALS

Songs of Local Composer Introduced—  
Doane as Piano Accompanist

SAN DIEGO, CAL., Sept. 5. — San Diegans have had a rather exceptional opportunity the past week. Besides the recital of Dr. William C. Carl, other recitals were given by David Upright, baritone, of San Francisco, with John Doane, the organist, at the piano, and Victor Carley, French baritone, with Miss Ethel Widener at the piano.

Mr. Upright is a young San Francisco business man. He gave a delightful program and was well received. His accompaniments were most exceptionally given by John Doane.

Mr. Carley is well known to all San Diegans and his program was a farewell concert before his return to New York. He was compelled to give many encores and responded most heartily. Mr. Carley gave the large audience a real surprise when he sang two numbers not on the program, "Because I Love You" and "Consecration," by Mrs. Lyman J. Gage, local composer, with Mrs. Gage at the piano. Miss Widener played all the difficult program beautifully and shared honors with the artist. All the programs were given at the organ pavilion of the Exposition.

W. F. R.

### Octet to Organize Choirs in Pennsylvania Towns

LEMOYNE, PA., Sept. 9. — "In order to raise the standard of choir singing along the West Shore and in the small towns of Dauphin and Cumberland counties" is the slogan under which eight persons from the West Shore and Harrisburg will work during a campaign in the different churches this winter. The members of the octet plan to visit the churches of the entire community, to give a recital and then organize a choir. The first recital was given in the Penbrook United Brethren Sunday evening, Sept. 10. Those composing the octet are:

Marie Snell, of New Cumberland; Nerissa Sadler, of Wormleysburg; Lila Spencer, of Wormleysburg; Helen Lechthaler, of New Cumberland; Lewis Zarker, of Penbrook; Ernest Dopkee of Wormleysburg; Harry Baker, of Wormleysburg, and Harry Troup, of Harrisburg; Mildred Rudy, of Harrisburg, pianist.

G. A. Q.

### HEADS PEABODY OPERA CLASS

Barron Berthald Added to Faculty of  
Baltimore Conservatory

Barron Berthald, the well-known dramatic tenor of New York, has been appointed head of the opera class of the Peabody Conservatory of Music, Baltimore. Mr. Berthald began his musical career as a church singer in New York and subsequently entered the operatic field and came into prominence in Boston, where he sang the part of *Lohengrin* with the Damrosch Opera Company at a half hour's notice. He was immediately engaged as a leading tenor with that opera company. Later he made a tour of the country with Mme. Nordica and then went abroad to sing with the Carl Rosa Opera Company in England, making numerous appearances at the Royal Covent Garden in London. This was followed by several years' engagement with the Wiesbaden Court Opera. He appeared also as guest soloist in several of the large music centers of Germany.

After an extended tour of Australia and New Zealand Mr. Berthald went to Paris for the study of the language and French repertoire, and the war conditions abroad caused him to return to America a few months ago. Immediately on his return he was engaged as head of the opera class by Director Randolph and will enter upon his new duties at the opening of the school, Oct. 1. In addition to preparing and supervising the public performances of the class, Mr. Berthald will give individual lessons in dramatic preparation of the operatic roles.

### Fay Foster New York Correspondent of "The Clef"

Fay Foster, the composer, has accepted the post of New York correspondent of *The Clef*, the monthly music journal published in Kansas City. Miss Foster returned to New York last week from Alton Bay, N. H., where she spent a two months' holiday. During the summer she composed a number of new songs and several piano pieces, which will be published in the near future.

### Schelling on Hydroaeroplane Flight

Ernest Schelling, the pianist, made his first ascension in a hydroaeroplane recently with Lieut. Patrick N. L. Bellinger, of the Battleship North Carolina, which has been in harbor at Bar Harbor, Me. The pianist and the lieutenant scudded out to sea for three miles, rose to a height of 200 feet and flew home safely.

## Franz Egenieff

### BARITONE

Berlin Royal Opera Company  
COURT SINGER

"Rarely has one heard a man's voice sing with such perfection of style and beauty of tone."—*Berliner Tageblatt*.

"Franz Egenieff is as triumphant on the concert platform as he has always been on the operatic stage."—*Die Welt am Montag, Berlin*.

"His enunciation is perfect and he possesses an excellent method and manner."—*St. Louis Republic*.

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## Louis Siegel

### VIOLINIST

Pupil and "Logical Successor" of Ysaye

"He played to perfection."—*Allgemeine Musik-Zeitung, Berlin*.

"His tone, very pure and of extraordinary quality, resembles that of Ysaye in its peculiar warmth and penetrating accent."—*Le XXe Siècle, Brussels*.

"His recall amounted to a furor."—*Birmingham (England) Gazette and Express*.

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## Mme. Eugenie Fonariova

### MEZZO-SOPRANO

Theatre de la Monnaie, Brussels  
Russia's Foremost Concert Singer

"Madame Fonariova sings with concentrated fire and with elevating sincerity, not to speak of her beautiful voice."—*Liège Express*.

"This graceful artist possesses a voice of exquisite quality—it both charms and moves."—*Carillon, Ostende*.

"A clear and brilliant voice, a delicate interpretation, and the art of using it both with force and sweetness."—*Guide Musicale, Brussels*.

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## Leone Linovieff

### TENOR

Imperial Theatres, Russia

A dramatic tenor of rare quality. Scored triumph at open air performance of "Aida" under auspices of University of Pennsylvania. Engaged for like performance in San Francisco on Sept. 30, 1916.

"Leone Zinovieff was a stunning Rhadames, with a free voice both plentiful and accurate."—*Public Ledger, Philadelphia*.

"Zinovieff, the Russian tenor, has a voice of wonderful power, resonance and luscious quality."—*Press, Philadelphia*.

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## Juanita Prewett

### SOPRANO

"Miss Juanita Prewett proved a revelation."—*Chronicle, London*.

"She is an artist who is capable of feeling dramatic moments intensely, and of expressing these feelings with marked intelligence and ability."—*Standard, London*.

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## Belle Godshalk

### SOPRANO

An American girl with a brilliant European reputation and an enviable record in her native country.

"Miss Godshalk disclosed an attractive voice, especially beautiful in her top notes."—*N. Y. Evening World*.

"Miss Godshalk's voice is of good power and pleasing quality."—*N. Y. Times*.

"The young singer is a pretty woman with a pretty voice."—*N. Y. Evening Sun*.

"Belle Godshalk displayed a soprano of rare power and beauty."—*Brooklyn Daily Times*.

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## MUSICIANS IN PARIS UNITE TO RAISE PRICES

Unmobilized Members of Profession Form Association to Demand a Certain Fee for Performances or Lessons During Continuation of War—American Consul Asked to Help Prima Donna Get Her Corsets—Music at Funeral of Yankee Aviator—"Butterfly" Well Sung at Opéra Comique

Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Aug. 25, 1916.

THE unmobilized musicians are forming into a practical body to demand not less than a certain price per performance or lesson during the continuation of the war. Their body is established on a business basis, and it is probable the public will take them at their own price and word.

At the beginning of the struggle there was some suffering among the families of musicians at the front, men who had never made much and who never thought to save, even though they might have. Mr. and Mrs. Walter Morse Rummel have been largely instrumental in relieving distress among the musicians' families and, thanks to them, there is little dire want. The fund from America arrives continually, and when the great day of reckoning comes, America and her humane citizens will be rewarded in proportion.

The Opéra Comique is doing a fine work in keeping the house open all year. Counting stage hands, soloists, chorus, etc., with the costume makers, this theater has on its payroll over 500 persons. Depending on the theater for living—that is to say, the dependents and relatives of the employees—the number is between three and four thousand.

### Arnolde Stephenson as Translator

Arnolde Stephenson, who goes to America in October to inaugurate her season by singing in Montreal, is busy translating and preparing programs. Her repertoire is large, and it means some toil to translate and try to make lines rhyme in a foreign tongue. With French and Italian and Russian that is easy for her, for if perplexed Miss Stephenson can call on one of these respective nationalities to help her out. But when it is to make poetry in a forbidden tongue, this singer is often at

a loss to know what to do. There are people who speak German here, but one has to be very careful of one's neighbors, for to the ordinary citizen during war



Arnolde Stephenson, Gifted American Singer of Paris, Who Comes Here for Tour This Season

times, "German" and "spy" are synonymous terms. And Miss Stephenson has had to do her studying silently and in her own den.

Miss Stephenson will sing compositions of all epochs. She likes modern music because she finds it more difficult than historic. She is famous here as a singer of modern songs, and several composers have made songs for her. In Cincinnati she will give a joint recital with Leo Ornstein, who has composed songs for her.

The funeral of the American aviator, Donald Downs, was held in the Amer-

ican Church, Rue de Berri, last week, the Rev. Caspar Hiatt officiating. The singers were Miss Francis Miller, Mrs. Holland, Dr. Andres and John Beyrre. At the close of the ceremony the organist, Mr. Clapney, played the Funeral March of Chopin.

It was a commendable "Butterfly" performance given at the Opéra Comique this week and it reflects great credit on Mr. Gheusi and all those in the cast. The presentation was so brilliant both as to the musical side and the stage setting that you would never have supposed that the French were laboring under the scourge of war or that the enemy were outside the gates of their beloved city.

### A Charming "Butterfly"

Berthe Lamare made such a charming *Butterfly* that we wonder why this singer is not heard oftener, as there is no question as to her being one of the best soloists on the roster of the theater. Not only is her voice limpid, her diction perfect, but her dramatic ability is of the highest order, and her audience was thrilled. At the closing scene her acting was different from what the poor little Japanese heroine is supposed to do or, at least, from what all the singers who take the part are accustomed to do. Instead of crawling a few steps and falling in a heap, when *Butterfly* hears *Pinkerton's* voice, she rises on her knees, gropes about blindly with arms lifted and her face full of ecstasy as the curtain falls. This scene was natural and most delicately carried out.

Decreus made rather a good *Pinkerton* and his acting was fine—what little *Pinkerton* has to do. So far as looks are at stake, he left little to be desired, except he was not the typical American. His eyes were dark, his hair black, his complexion brunette, yet *Butterfly* tells her fair son that he is the image of his father, blonde hair, azure eyes, etc.

### A Soprano's Predicament

The American Consulate is called upon to handle all kinds of complicated, sometimes amusing, and often embarrassing

matters these war days. During the last few days a new difficulty has bobbed up, this time in connection with a prima donna. A corset is the bone of contention. It seems that for years a certain Metropolitan singer has bought her stays from a Paris house. A letter came recently from the lady, who is spending the summer in Switzerland. The corset-maker declined to accept the order, giving as reason that the client was German. An answer came back to the effect that "Fräulein" was no longer Boche, having wedded an American citizen and, therefore, that there was no reason why the garment should not be made and delivered.

The merchant received the "summons" and took it to Mr. Pressley of the American Consulate to settle. Mr. Pressley could do nothing, as the "Fräulein's" husband's name is German, and to give a definite answer, the Consul would have to read the other's official documents. In time of war no man's word counts unless backed by a passport, particularly if one wishes to circulate. So it is probable that the soprano will go corsetless unless some power here gets a near view of the man's papers—that is to say, unless he comes to Paris, for no one is going to part with a passport which is worth more than its weight in diamonds, not even for a corset. No doubt this *monsieur* realizes that once his passport is out of his hands, he'll have to stay in Switzerland till the end of war or else be able to prove to high officials that it was wrested from him or sneaked away by some power over which he had no control.

LEONORA RAINES.

### Sinsheimer Quartet Offers Novelties

Bernard Sinsheimer, the New York violinist, has returned from his summer's vacation, spent at Pompton Lakes, N. J., and Seal Harbor, Me., and he will begin his teaching immediately. He will give his regular series of string quartet concerts at Rumford Hall this year. At these he will introduce as novelties a Piano Quartet by Joan Mañen, the noted Spanish violinist and composer, Frank Bridge's "Novelletten" for two violins, viola and violoncello and Franz Bölsche's Trio in D Major for piano, violin and violoncello. He is also planning a series of morning musicales to be given at the Hotel Plaza, where he will present chamber compositions for various instrumental combinations.

## JEANNE WOOLFORD

### CONTRALTO

has been engaged for a series of concerts with William Wade Hinshaw, baritone, and Florence Larrabee, pianist.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

It will be recalled that one of the most spontaneous and stirring numbers in Arthur Farwell's score for "Caliban" was the chorus "Glory and Serenity." Through G. Schirmer Mr. Farwell now issues two independent choruses\* written for community singing purposes, and in their clean-cut and simple scheme inevitably suggesting the one just mentioned. No man in the country has gone as deeply as Mr. Farwell into the matter of mass singing or so thoroughly understands the musical psychology and capabilities of the crowd. Hence the practical utility of these new songs may be taken for granted. They are entitled "Joy! Brothers, Joy!" and "March! March!" and the composer has provided his own text, the substance of which is at once democratic and idealistic. The more pretentious of the two, "Joy! Brothers, Joy!" should be vastly effective when rousinglly sung. The melody is broad. Mr. Farwell has harmonized it stoutly though without complexity and with an eye to the popular purpose of the music. The marching song, in swinging 6-8 time, is written for unison voices save in the last two bars. It, too, possesses the elements of ready appeal. Both will undoubtedly find quick welcome among community singing associations.

H. F. P.

THE London branch of the New York house of G. Schirmer may feel justly proud to have issued the fine Elegy for violin and orchestra, by George Henschel, which it advances in its new issues.† This distinguished musician, the friend of Brahms and many of the other great masters, former conductor of the Boston Symphony and a *lieder-singer* of the highest type, has also done creditable work as a composer. His songs, many of them, are still sung to-day by artists of distinguished repute.

And though he is now well on in years and lives on his estate in Scotland away from the world of music and musicians, Henschel has shown in this Elegy that he can still write with potency. The work is one of the finest new violin compositions that has come to hand in a long time. It is natural music, written with imagination and understanding and superb in its musicianly development. Indeed, it takes a place among the few new works for violin that are worthy of serious consideration. It is made up of two contrasted sections, a *Poco Adagio* in E Minor, three-quarter time, and a *Poco più mosso* in common time. The development of the main subject, which is a simple one built on the E Minor triad, shows skill of a high order, and the entire composition is spontaneous and masterly.

The edition at hand is one with the orchestral score reduced for piano. The reduction is not only excellently made, but represents one of those few cases where a composer has been able to bring his orchestral part down to the piano in an idiomatic and effective way. Violinists should consider the composition with thought. It deserves that from all those who wish to perform real music and not futile virtuoso pieces. It bears a dedication: "To my friend Maurice Sons."

FROM the Schirmer press come two songs by a new composer, Jeanne Boyd, entitled "Canzonetta" and "At Morning." Though in no sense epoch-making, both have individual points and are not ordinary in makeup. They are settings of poems by Scharmel Iris from "Lyrics of a Lad." There is a curious resemblance to be noted between the opening phrase of the "Canzonetta" and Clay's "I'll Sing Thee Songs of Araby." The first Boyd song is for a medium, the second for a high voice.

A melodious song of likable qualities is Leowald Erdödy's "A Little Song of

\*"JOY! BROTHERS, JOY!" Chorus for Mixed Voices with Piano Accompaniment. "MARCH! MARCH!" Song for Unison Voices with Piano Accompaniment. By Arthur Farwell. Price, 6 cents each net. New York: G. Schirmer.

†ELEGY FOR VIOLIN AND ORCHESTRA. By George Henschel, Op. 64. Price, Two Shillings Sixpence net. Edition with Piano Accompaniment Reduced from the Orchestral Score by the Composer. London: G. Schirmer, Ltd.

‡"CANZONETTA." "AT MORNING." Two Songs for a Solo Voice with Piano Accompaniment. By Jeanne Boyd. "A LITTLE SONG OF LOVE." Song for a High Voice with Piano Accompaniment. By Leowald Erdödy. "LEAVES." Song by Mana Zucca, Op. 13. "IT WAS NOT IN THE WINTER." "THE FAIRIES' LULLABY." Two Songs for a Medium Voice with Piano Accompaniment. By A. Buzzz-Peccia. Price, 60 cents each, net. "THE RETURN." Song for a Medium Voice with Piano Accompaniment. By Cecil Forsyth. Price, 60 cents net. New York: G. Schirmer.

Love" for a high voice. In spirit it is Italian and written very effectively for the voice. The words are by no means exceptional. The gifted Mana Zucca has a new song in "Leaves," in which her harmonic fancy is given a wide range of play. It is melodic and vocally effective. The song is dedicated to Oscar Saenger.

Two new songs by the noted vocal teacher, A. Buzzz-Peccia, are "It Was Not in the Winter," a bright little song to Thomas Hood's verses, and "The Fairies' Lullaby." The latter, a setting of Shakespeare's "You Spotted Snakes," is among the best things we have seen from this composer. It is modern in structure, carefully written, with plenty of vocal charm and a fluency that is admirable. It is inscribed to Sophie Braslau, the young Metropolitan contralto.

A song that will rank high in the output of American publishers for 1916 is Cecil Forsyth's "The Return." This gifted English composer has taken one of the finest of Arthur Symonds's poems and composed music to it that is truly extraordinary. Such perfect picturing of the moods of a modern poem one finds all too rarely in contemporary song. Mr. Forsyth has surpassed himself in this song and written what seems to be a masterpiece. Intended for the highest type of recital singer, it will be interesting to watch and see which of our contraltos and baritones take it up. It is for a medium voice.

FOUR melodious songs, written with facility and naturalness, are Ralph Cox's "Down in Derry," "The End of Day," "Peggy," and "If You Knew."§ Mr. Cox is one of those composers who interest themselves in the song, built of a melody with a pure accompaniment for the piano. He does not delve into the intricacies of the modern art-song.

"If You Knew," dedicated to Evan Williams, is a straightforward melody over an arpeggiated accompaniment in sixteenth notes, 4/4 time; "Down in Derry," a successful essay in the old English manner; "Peggy," a rollicking song in the Irish style, dedicated to Reinald Werrenrath, and "The End of Day," a sustained effort in the ballad style. These are songs that singers will find useful and effective and they will

§"IF YOU KNEW," "DOWN IN DERRY," "PEGGY," "THE END OF DAY." Four Songs for a Solo Voice with Piano Accompaniment. By Ralph Cox. Price, 50 cents each. "PEGGY." Part-Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Ralph Cox. "IN HEATHER TIMES." Part Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. For Chorus of Mixed Voices with Piano Accompaniment. By Ralph Cox. Price, 12 cents each. Boston—Leipzig—New York: The Arthur P. Schmidt Co.

also prove worth while in teaching, as they are not difficult.

"Peggy" also appears as a part-song for three-part women's voices with piano accompaniment, in which form it will be charming. "In Heather Time" is an attractive part-song, issued in two editions, for three-part women's voices, and also for mixed voices, in both cases with piano accompaniment. A. W. K.

## JULIA ALLEN GIVES CONCERT

Soprano Delights Hearers at Whitney Point by Fine Singing

Julia Allen, the soprano, gave a recent concert at Whitney Point, N. Y., delighting her hearers with her splendid singing of "Je suis Titania" from Thomas's "Mignon," "Caro Nome" from "Rigoletto," several English songs and numbers in German by Wolf and Schumann. She was assisted by Ward Jones, violinist, and Emily Wood Bower, pianist. Miss Allen gave a reception and dance after the concert. The occasion was greatly enjoyed by those present.

Miss Allen is a sister of Mrs. William Denning of Whitney Point and spent a good part of the summer with her, motoring and bathing. Miss Allen is now in fine condition for the busy season that she anticipates.

## New York Organists Inspect Boston Instruments

BOSTON, Aug. 31.—Harris S. Shaw, organist of this city, was host recently for a delegation of organists from New York, who visited Boston to see the organs in some of the prominent churches and halls. Mr. Shaw conducted his guests to all of the leading edifices of the kind in the city, and a short recital was played on each instrument. Among the organists entertained were Richard Keys Biggs, Clifford Demarest, Richard Henry Warren, Dwight Fisk, Max Jacobson and Charles Irwin and also Ernest Mehaffey of this city. W. H. L.

## Herman Sandby to Make Recital Début in New York

Herman Sandby, the Danish 'cellist, who was heard last season in New York at the orchestral concert at the American Scandinavian Society, will make his formal appearance in his own recital early in December, under the direction of Annie Friedberg. Mr. Sandby, who has made a name for himself as composer as well as 'cellist, is a favorite in Philadelphia, where he was solo 'cellist with the Philadelphia Orchestra for a number of years. His recital will take place at Aeolian Hall.

## PAVLOWA TO ESTABLISH FREE DANCING SCHOOL

American Girls to Be Taught at New York Hippodrome—Prominent Dancers to Coach

Anna Pavlowa, the celebrated Russian dancer, now with the New York Hippodrome ballet, has announced her intention of establishing a free school of classical dancing for American girls. It is to be founded on lines similar to the Imperial Mariensky Institute of the Ballet in Russia, where Pavlowa received her early training.

Charles Dillingham, the New York manager, is assisting the dancer in carrying out her plans. The ballet room of the Hippodrome will be used certain mornings each week, with classes under the direction of Ivan Clustine and Theodore Stier, the musical director. Later these classes will be coached by Volinine, Steffa Plaskowietzka and Stasia Kuhn in character dancing and pantomime. All pupils will be under the personal supervision of Pavlowa. Applications, accompanied by the consent of parents, may be made to R. H. Burnside, at the New York Hippodrome.

## Prominent Soloists in Festival of Organ and Song at Dover

DOVER, N. J., Sept. 3.—A music festival of organ and song was recently given in the Memorial Presbyterian Church of Dover, under the direction of Harry J. Dickerson, with the following soloists: Richard Keys Biggs, organist; Marie Stoddart, soprano; Earle Tuckerman, baritone, and Miles I. A. Martin, accompanist. The program was varied and well given, the audience showing its appreciation by liberal applause. J. U. B.

## Tacoma Stadium Offers Week of Band Music

TACOMA, WASH., Aug. 31.—The Russian Imperial Band, under the direction of Philip Pelz, recently gave a series of evening concerts in the Stadium, continuing one week. With the band were several soloists, including Mme. Pelz, a gifted dramatic soprano. Mr. Pelz was a leader of massed bands in the exposition courts last summer in San Francisco. A. W. R.

## Von Ende School Re-opened

Mr. and Mrs. Herwegh von Ende of the von Ende School of Music have returned to New York, after motoring through the New England and other Eastern States for ten weeks, and visiting their daughter, Roxane, at Lake Chateaugay in the Adirondacks for several weeks. The von Ende School of Music began its fall session Monday, Sept. 11.

## MATZENAUER



Sang at the Civic Concert on Aug. 25th

## JUST YOU

By H. T. BURLEIGH

## HAMLIN



Sang at Lake Placid, Aug. 20th

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# ST. LOUIS VIEWS PANTOMIME IN OPEN AIR



FOLK DANCES IN ST. LOUIS MUNICIPAL OPEN-AIR THEATER, FOREST PARK

Photo by Schweig

ST. LOUIS, MO., Sept. 1.—This city's open-air municipal theater in Forest Park once more came into its own yesterday afternoon when 700 children presented a pantomime version of "The Pied Piper of Hamelin," after Browning's poem of the same name. These children received their instruction at the twenty-three public playgrounds operated by the Department of Parks and Recreation under that most capable head, Nelson Cunleff. The young tots have been prac-

tising dancing under the supervision of Agnes Cady and her score of assistants, and yesterday they gave a beautiful performance in two acts. The audience, estimated at 15,000, voiced much enthusiasm.

Much must be said of the music of the production, which was furnished by the full Municipal Band under Noel Poeping. He had an immense amount of work in arranging the various dances for band and also in providing the incidental music for the piece, a large por-

tion of which he composed and which contained several clever themes.

The possession of the open-air theater is due to the success of the pageant in Forest Park and other outdoor entertainments. As a result of these the St. Louis Pageant Drama Association was formed, and it decided to celebrate the Shakespeare Tercentenary with a gala production in the open air. A natural amphitheater was found in Forest Park, capable of seating 15,000 or 20,000 people, and where the acoustic properties were found to be unusually good. At a cost of several thousand dollars this was

improved permanently by the association.

Several months ago it produced there a wonderful performance of "As You Like It," with Margaret Anglin, Frederick Lewis and others of prominence in the cast. Coupled with the performance in the form of an Epilogue were the folk dances and May Day revels by the villagers. For this dancing and the incidental music to the play, a large orchestra was recruited by Frederick Fischer. Also in this respect it was a crowning success, and a great tribute was paid to Mr. Fischer by Miss Anglin.

H. W. C.

## WOOD OFFERS GRAINGER WORK

London Conductor Gives First Orchestral Hearing of "Handel in the Strand"

Sir Henry Wood at the first of this season's London "Promenade Concerts" is introducing Percy Grainger's Clog Dance "Handel in the Strand" for piano and full orchestra as his first novelty. This composition has been performed as a trio many times in England, but this was its first orchestral hearing there. It has been Sir Henry Wood's custom each year to ask Mr. Grainger to conduct one of his works either at a "prom" or symphony concert, ever since Grainger came before the public as a composer.

Grainger's "Molly on the Shore," which

has been played in America by the Kneisel Quartet, by many of the leading orchestras, as well as a solo piece by Maud Powell and other noted artists, has now been performed in Great Britain, as a quartet, for string orchestra, for violin and piano and for full orchestra, more than 600 times.

Fail to Award Prize in Mrs. McCormick's Italian Opera Contest

Seven manuscripts were submitted in the latest contest for the \$2,000 prize given annually by Mrs. Edith McCormick for the best opera by a young Italian composer, but none of the seven was considered worthy and the award was withheld.

## HELP SOLDIERS' FAMILIES

Felice Lyne and Band Join in Concert at Allentown, Pa.

ALLENTOWN, Aug. 31.—An event of marked civic and artistic interest was the concert given last Tuesday evening, Aug. 22, by Felice Lyne and the Allentown Band in the auditorium of the new High School Building before a capacity audience. Miss Lyne offered her services to secure aid for the families of the soldiers. Emil Polak was the accompanist. To the Allentown Band, Martin Klinger, director, with Claude Smith as soloist, goes a large share of the honors for their contribution to the success of this concert.

Nothing but praise can be said of the auditorium, which was thrown open to the public for the first time.

M. D. M.

Arthur Shattuck Lectures on Scandinavian Music

MILWAUKEE, WIS., Sept. 2.—Arthur Shattuck, the American pianist, who is spending his vacation in a cruise of the Great Lakes on his new yacht Mignon, which he recently purchased from W. H. Tonner of Philadelphia, entertained a

large audience in the Moravian Church at Ephraim, Wis., last week with reminiscences of tours through Scandinavian countries and of Scandinavian composers. The lecture was delivered in the Danish language, which Mr. Shattuck speaks well, as he also does the Norwegian. The pianist acquired command of the northern languages during his many long visits there. The Mignon is anchored in the bay in view of the Shattuck cottage, which is not far from Ephraim.

J. E. M.

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# MUSICAL AMERICA'S OPEN FORUM

## Would Expand National Association of Teachers of Singing

To the Editor of MUSICAL AMERICA:

In the past two or three years many requests have come from various parts of the country, for information regarding the National Association of Teachers of Singing. What did the Association stand for, what were its objects, what was necessary to become a member? As secretary I have answered them as satisfactorily as time would permit, necessarily without such details as could do the subject justice. Through the medium of your far-reaching and progressive journal a brief résumé of the history of the association may meet the eyes not only of the inquirers, but of many others—teachers and music lovers, who are interested in vocal culture.

The first general meeting of the association, conceived, organized and incorporated by Mme. Anna E. Ziegler of New York City and Dr. Arthur de Guichard of Boston, was held at Carnegie Hall, New York City, May 24, 1907, with Dr. de Guichard in the chair. Mme. Ziegler and Dr. de Guichard gave brief sketches of the inception and incorporation of the association. Others prominent in the teaching profession described different forms of charlatanism and the injury inflicted on students by incompetent teachers. The officers and executive board elected at this meeting were of the highest standing.

On Jan. 7, 1908, the first annual meeting of the association took place at Steinway Hall. The Constitution and By-Laws as presented, as well as the amendments passed at this meeting, were unanimously adopted. The objects stated in the Constitution (Article II) at that time were:

"To establish a standard of vocal instruction for building and developing the voice upon natural principles, such as were employed by the old Italian masters, and such as are recognized today by the medical profession as beneficial to the preservation of the vocal apparatus; to encourage the protection of their interests, and for the establishing and maintaining of such standard; to grant certificates of proficiency to teachers of singing, according to such a standard; to procure legislation fixing the qualifications, and requiring the registration of teachers of singing, and to effect the foundation of a national normal school for training of teachers of singing, and the foundation of a national school for American singers, scientific and artistic."

At this meeting also a committee was appointed for the purpose of visiting the singing profession by way of propaganda. In consequence a large membership, both honorary and active, was obtained, and much interest in the proceedings of the association was displayed.

It is unnecessary to give an account of the stormy meetings that followed, because of the acrid discussions relating to examinations and the election of a Board of Examiners, to examine candidates for membership to the association, and grant certificates as provided for in the by-laws, as quoted above. Many plans and compromises were suggested, but none met the general approval, and after the resignation of some of the executive board and many of the members, the question of examinations was laid on the table, and up to the present time is still there.

For some time after this the fate of the association hung in the balance; a few of the earnest, inquiring spirits, however, decided to continue their interest in the association, to discuss amicably all subjects that concerned the welfare and progress of the profession, to seek enlightenment along all the lines necessary to establish a standard and strive unceasingly for the attainment of the highest ideals. This work has been going on regularly since then, slowly, to be sure, because the subject is very complicated as well as elusive, but each year finds a larger number of truth-seekers in the many lectures, discussions and papers on voice production, tone, breathing, diction, interpretation and the psychological phenomena concerned, by eminent thinkers and writers in the musical world.

At present two papers, which have been under discussion for the past two years, one entitled "Some Principles of Tone Production," the other, "Fundamental principles of Breathing," are awaiting the general approval and vote of the association before being adopted as standard.

Among other things, a committee was appointed to confer with the proper edu-

cational authorities at Albany for the passage of a bill providing legislation in New York State for the registration of teachers of singing. Much time, correspondence and many meetings were unavailing in obtaining even a promise for the near or remote future. Why?

Many interesting talks on all subjects concerning the entire musical profession are indulged in quite informally and most amicably, establishing a most delightful and cordial relationship among the members who attend the meetings regularly. It is earnestly desired that all members will arrange their time so that they can be present at, and derive the benefit from these stimulating gatherings—that a larger membership will result, and that the whole profession of singing teachers, as well as the musical community, will be influenced and benefited by the general uplift and broadening knowledge disseminated.

Quoting from the constitution:

"Membership shall be National, New York and Associate. A National Member is one who resides more than fifty miles beyond the boundaries of New York City; a New York Member is one who resides within that distance. Persons who are not teachers of singing, but who are in sympathy with the movements and objects of the Association, may be admitted as Associate Members. All singing teachers of established reputation shall be eligible to membership of this Association. Musicians and artists of national or international fame, and influential personages interested in the works and objects of this Association may be elected Patron Members of the Association."

To those who cannot attend the meetings a suggestion of establishing chapters in each city and town of this country might meet with favor. The chapters, subject to and having the same general laws and objects as the parent body, could discuss the same subjects and at stated times send the result of their deliberations to the National Association. This is only a personal suggestion—others might be much more practical and work out more easily.

What a vista this whole idea opens up! What would not this great community interest do for the teaching profession in the wonderful soul-stirring Art of Singing? Let us hope that this too brief sketch will be read by many and strike a responsive chord, which will mean the working together, shoulder to shoulder, of all the teachers of singing in this great country of ours—now waking up to the importance of music in our throbbing daily life.

Yours very truly,  
CLARA KALISHER,  
Secretary of the N. A. T. S.  
New York, Sept. 9, 1916.

## The Size of Pianists' Hands

To the Editor of MUSICAL AMERICA:

The article by Robert Agnew Maclean in the Aug. 26 edition of MUSICAL AMERICA will, no doubt, interest many pianists. However, I think his statement regarding the disadvantage of large hands seems very incongruous, when one considers the fact that the Titans of the keyboard all had long fingers. Liszt and Rubinstein, the two greatest pianists in the history of music, boasted of unusually large hands. Thalberg also had this characteristic. Among the players of to-day one might name such wonderful virtuosos as Busoni, Rosenthal and Paderewski, who surely do not have to struggle executing octaves with small hands.

To a pianist incapable of large stretches some of the brilliant passages in the Tchaikowsky Concerto would be like an adamant rock in his path. Godowsky is the exception to the rule. Chopin is said to have had a very delicate touch, and yet his fingers were very long. All the celebrities before the public, including Gabrilowitsch, Bachaus, Lhévinne, Bauer, Ganz, Richard Burmeister and many others mentioned throughout the season in the columns of MUSICAL AMERICA, certainly do not have to battle with the stretches of the keyboard. With a small hand, virtuosity and brilliancy are almost impossible.

All good wishes from  
Yours sincerely,  
LILLIAN SHIMBERG.  
Detroit, Mich., Sept. 4, 1916.

## Seeks Information Concerning Wirch Collection of Pianos

To the Editor of MUSICAL AMERICA:

When visiting the new building of the National Museum at Washington, D. C., the third week of this August, I found

a collection of old pianos which aroused my interest. The only information I could get about it was that it was the Hugo Wirch collection of old pianos, and that it had been brought to the building the week previous. My knowledge of old forms of the piano is much less than my interest in the subject, and so I could make but a hasty and unsatisfactory examination. There were, I think, an even hundred instruments of various forms, all but four or five stringed. Of them all a few were poorly labeled, and while perhaps a third had the keyboard exposed and encased in glass, the rest could only be opened and examined "on the sly." I suppose by now the collection is more carefully arranged and could be better studied. The pianos were all of earlier form than the square. I write to ask if any of your readers can give me any information about the collection and its history. Can they also refer me to any article or book which gives a fairly comprehensive view of the history and structure of the early piano and its predecessors.

Sincerely,  
THEODORE W. BATES.  
Oberlin, Ohio, Sept. 9, 1916.

## Criticizes Campanini

To the Editor of MUSICAL AMERICA:

Recently the *Riforma Teatrale*, an Italian musical magazine, held a "referendum" among musicians and orchestral conductors in order to know their opinions in regard to ostracizing every kind of Teutonic music from theaters and concerts of Italy. Among many well-known maestri, Signor Campanini's views have been the most bold, and his daring expressions are amazingly surprising. With all due respect to the Maestro, I think he is entirely wrong in assuming such hostility. Music is universal, and for the sake of mankind all hate should disappear. The following is a translated version of Maestro Campanini's views:

"Yes, I would never attempt to produce any German operas at all. I wouldn't allow our orchestras to play any more German music, and I would absolutely forbid all circulation of all German musical productions. For I deny that Wagner is a genius; he is a genius, but for his country. For us, Wagner is not, and will never be considered a genius. What can we learn from him who has learned all from us? What can he reveal new and admirable when he only gives us painted 'alla tedesca' that is done roughly, grotesquely—our sky, our hills, our flowers, our beauties? What can he inspire in us, he, who has done nothing but steal his inspiration from us? Naught! Wagner is a second-hand genius! He gathers from here and there a beautiful melody, copies it, putting on some wise coating of colors and distorted melodies and then he sells it for his own product. But if you would look closely, you would easily find the trick. I will say more. In Berlin, where I have been for several years to study the atmosphere, the artists and Teutonic art, Wagner is taken very much less in earnest than in our country. We have made a God of him—perhaps because God is not understood. We have heard him open-mouthed. But over there it is entirely different. They consider him for what he is worth; a wise constructor of music, heavy, barbarous and vigorous, a military genius of music, a general who, with very few troops and of different nationalities has beaten the world and the Latin army. His is musical strategy, ours, melody! His production a manoeuvre, ours a song."

Yours very truly,  
VINCENT SPECIALE.  
New York, Sept. 1, 1916.

## Would Have More Recitals in Evening

To the Editor of MUSICAL AMERICA:

In last week's issue of MUSICAL AMERICA I noticed the advertisement of Percy Grainger—his first recital on a Tuesday afternoon; and also a paragraph, "Barrère's Season Plans," noting several Tuesday concerts.

Last season I was disappointed in hearing Grainger and other artists on account of concerts being given on mid-week afternoons, and every season it is the same.

Mephisto says that we are going to take music out of the hands and patronage of the few and place it in the hands of the many, for they are the real music lovers.

Isn't it possible for more concerts,

especially artists' recitals, to be arranged for the evening or Saturday afternoons? For I am sure many like myself—real music lovers—are unable to attend at any other time, and thereby lose a great deal of happiness and pleasure that these artists might afford us if they would.

Yours very truly,  
EDITH MORGAN ROHR.  
New York, Sept. 10, 1916.

## Why He Subscribes for Two Copies

To the Editor of MUSICAL AMERICA:

There has been so much praise of MUSICAL AMERICA that I almost hesitate to add my mite, yet possibly you may be willing to receive one more testimonial of the value and interest of your paper.

As soon as MUSICAL AMERICA arrives, every Friday morning, my wife, who is not a musician, opens it and devours it before I can get a chance to see it! I consider that a real compliment to you!

You are aware, of course, that I subscribe for two copies (one doesn't seem to be enough for our family!). The extra copy I forward, each week, to a musical friend who is traveling in concert work throughout the West and who is not always able, therefore, to procure a copy of MUSICAL AMERICA. This copy, my friend writes me, is treasured like so much gold and is eagerly read through and through.

I have frequently clipped from the pages of MUSICAL AMERICA many valuable articles to keep for reference, and now have quite a volume of interesting material thus collected.

I might add that I try to encourage many of my advanced and artist pupils to subscribe for your worthy paper, and, in fact, have not infrequently given subscriptions to MUSICAL AMERICA as prizes to my pupils for the accomplishment of some special work.

With very best wishes for your continued success, I am,

Faithfully yours,  
WILBUR FOLLET UNGER.  
Montclair, N. J., Aug. 26, 1916.

## Author of "The Neva Stream"

To the Editor of MUSICAL AMERICA:

I am trying to locate the author of "The Neva Stream," said to be descriptive of some sort of boating or sleighing festival on the Neva River in Russia. This song is said to have been very popular here in America just previous to or during the Civil War.

Possibly some of our older musical people will remember it. Kindly print this inquiry.

Yours very truly,  
M. B. TURNER.  
Oskaloosa, Iowa, Sept. 5, 1916.

## Mme. Melba's Address

To the Editor of MUSICAL AMERICA:

Will you please give me, in your "Open Forum" the present address of Mme. Nellie Melba?

Yours very truly,  
A SUBSCRIBER.  
Warehouse Point, Conn., Sept. 6, 1916.

[A letter to Mme. Melba will be forwarded to her if addressed in care of the manager of her last American tour, C. A. Ellis, Symphony Hall, Boston.—Editor, MUSICAL AMERICA.]

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## GABRILOWITSCH COMPOSES NEW SONGS FOR HIS WIFE'S RECITAL

Pianist Devotes Summer Chiefly to Creative Work at Seal Harbor

SEAL HARBOR, ME., Sept. 1.—With the closing weeks of summer in this brilliant musical colony, the artists have begun to devote less time to fishing, motoring, etc., and are working in earnest on their programs for next season's recitals. The concert-going public of New York City will have the opportunity of hearing the celebrated Russian pianist, Ossip Gabrilowitsch, in at least three, and perhaps even four, recitals. One will be drawn from the works of Russian composers, another will be an entire Beethoven program, while a third will consist entirely of works by Chopin. In the fourth it is probable that several novelties will be included.

Last year Gabrilowitsch played no less than eighty-eight times, and, judging from appearances, his coming season will surpass even that. His tours will extend over the entire country, while in the Southern States his recitals will exceed those of any previous year. Added to this he has a full tour booked with the Boston Symphony Orchestra, as well as numerous appearances with the New York Symphony and Philadelphia Orchestra and others. Joint recitals with his wife, Mme. Clara Clemens Gabrilowitsch, the contralto, and several piano recitals with Harold Bauer are to be prominent features of his winter activities. In speaking of the joint recitals with Bauer, Mr. Gabrilowitsch stated that they would have one or two entirely new programs with many interesting novelties, as the literature for two pianos was not nearly so limited as most people thought. Since Gabrilowitsch and Bauer initiated these recitals, a strong stimulus has been given to this form of composition, the two artists receiving many interesting works in manuscript as a result.

### Opportunity to Compose

Not the least enjoyable of Gabrilowitsch's work is that which consists in arranging programs with his gifted wife. For her he has composed several songs this summer, which will be published in the near future. Mr. Gabrilowitsch states that he enjoys composing, but never has an opportunity during the concert season to devote himself to it, so all work along that line has to be crowded into a few weeks each summer. This year the vacation season has been spent almost entirely in composition.

When asked what effect he thought the European war would have on the minds of artists and composers, Gabrilowitsch replied that it would surely cause them to regard musical art more seriously, and that composers would probably write works of a deeper nature and devote less time to mere juggling of harmonies and tone colors, which, though interesting, had no lasting merit.

So far, Mr. Gabrilowitsch knows of no Russian musicians of note who have been lost in the war, and asserts that the report that Rachmaninoff was in active service is unfounded.

Regarding Scriabin's novel ideas of combining music with light and colors, he contended they were not mere idiosyncrasies of the man, but represented a high ideal which, however, had not been fully realized when death claimed him.



Seal Harbor Snapshots of Ossip Gabrilowitsch: Above with His Daughter, and Below, with His Wife, Clara Clemens-Gabrilowitsch

When asked about the future of the piano, whether it would remain as it is at present or undergo great changes, Gabrilowitsch replied that in his opinion the instrument would remain almost as it is to-day, and gave illustrations, including that of the Janko invention with six keyboards on which wonderful effects could be produced, to prove that such innovations seldom live longer than a few years. To the question whether the piano should be treated as a representation of the orchestra or as an individual instrument, he replied that it depended upon the style of composition one was interpreting. Some works of Beethoven and Liszt required orchestral treatment, certain ones even of Chopin also, but in the main Chopin was purely pianistic.

With regard to the mission of Leschetizky, Gabrilowitsch laid special emphasis on the fact that the famous Viennese pedagogue specialized in tone production and tone coloring and considered technical equipment merely in the light of a means to an end.

The solution of most technical problems of piano playing Gabrilowitsch believes to be in relaxation and muscular control.

In speaking of American audiences Mme. Gabrilowitsch said that outside of New York City she finds the audiences of the West and Middle West the warm-

est and most enthusiastic. Mme. Gabrilowitsch has also a warm spot in her heart for Parisian audiences, and says that owing to the absence of press critics in that city the people are not afraid to show their own special likes and dislikes.

Mme. Gabrilowitsch is quite enthusiastic about the future of music in America. She says that the American standard of vocal technique and voice production is the highest in the world, and that the Europeans realize this.

Mr. and Mrs. Gabrilowitsch invited a large number of distinguished guests one day in August to their summer home to hear Leopold Godowsky play his own Sonata. Among those present were: Mr. and Mrs. Josef Hofmann, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Harold Randolph, Leopold Stokowski and his wife (Olga Samaroff), Mr. and Mrs. Frank Damrosch, Mr. and Mrs. Arthur Whiting. W. F.

## COLORADO SPRINGS CONCERTS

Chamber Recitals a Popular Institution in Summer Months

COLORADO SPRINGS, COL., Sept. 5.—The popular series of six chamber music recitals was concluded on Aug. 31 with the promise that a similar series would be given again next year. The patronage has been so good that it is clear there is a distinct place for concerts of this high order during the warmer months.

In the sudden death during the series of Mrs. Otto Simon of Washington, D. C., who had been alternating with Mrs. J. Dawson Hawkins as pianist of the trio, local music-lovers felt a deep loss. In respect to her memory the musicales were interrupted for a week.

Edwin Ideler, the violinist of the trio, has left for the Hawaiian Islands, where he has accepted for another year the direction of the violin department of the largest conservatory there. Walter Heermann, the cellist, will resume his position with the Cincinnati Symphony Orchestra at the opening of the season.

The guests of Mrs. William F. Slocum, wife of the president of Colorado College, were offered recently the privilege of hearing in informal recital Mrs. Slocum's guest, Edith Mason, prima donna soprano of the Metropolitan Opera Company, who has been spending a part of the summer in Colorado. T. M. F.

## Klibansky Musicales Given for Mrs. Teasdale

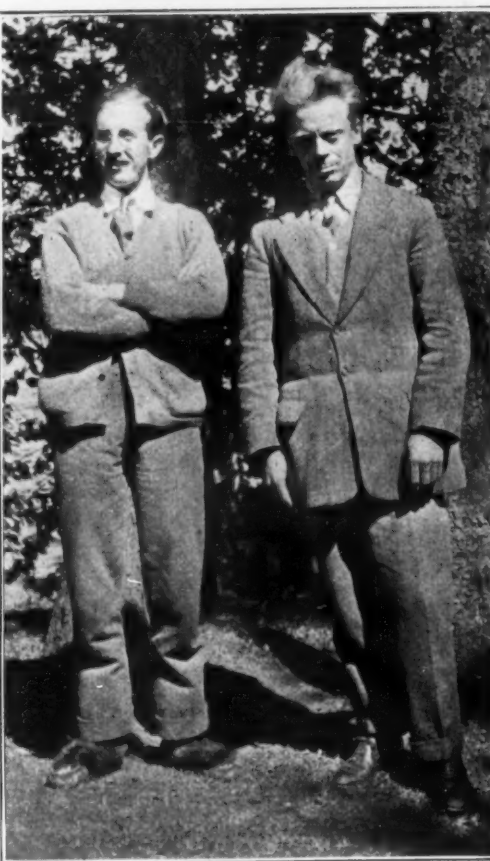
In honor of Mrs. W. H. Teasdale, the prominent Savannah vocal teacher and correspondent in that city for *MUSICAL AMERICA*, an informal musicale was given on Thursday afternoon of last week in the New York studios of Sergei Klibansky by several of his artist-pupils.

Those who appeared were Anne Murray Hahn and Helen Weiller, contraltos; Marie Louise Wagner, Betsy Lane Shepherd and Zola Maie Griswold, sopranos, and Alvin Gillette and Felice de Gregorio, baritones. These singers did very artistic work in arias from "Tosca" and "Tannhäuser" and songs by Cadman, Rachmaninoff, Sanderson, Stickles, Haile and Spicker.

## Wilmington Musicians' Union Indorses Auditorium Project

WILMINGTON, DEL., Sept. 11.—Prompt response has been made to the call for funds with which to build a music auditorium on the public square here. In a letter to a local newspaper Charles M. Stieff, of the Stieff piano firm of Baltimore, last week subscribed \$150 toward the project, as has been told in *MUSICAL AMERICA*. Now the local branch of the American Federation of Musicians, in special meeting, has given its unqualified indorsement to the plan and voted \$150 to match that offered by Mr. Stieff. T. C. H.

## SOLDIER-PIANIST "SNAPPED" BEFORE HE JOINED COLORS



Herbert Fryer, the English Pianist (on the Right), and His Friend, Norman Notley of Montreal, Baritone, at Upper Saranac, N. Y.

Before leaving this country for England in July, Herbert Fryer, the English pianist and composer, who in his two years in this country has won an enviable reputation, visited in the Adirondacks at Upper Saranac, N. Y. Mr. Fryer is now training in his home country, preparatory to leaving for the front to fight for the Allies. Not until the European war is over will he return to America.

## MME. MORRILL RESUMES WORK

Vocal Instructor to Teach in New York and Boston Again

Laura E. Morrill, the prominent vocal instructor, has spent a busy summer teaching, dividing her time between her New York and Boston studios. She has found time, however, for many pleasant week-end trips, motoring and enjoying herself generally.

Mme. Morrill will begin her fall term on Sept. 18, and plans an exceptionally busy season. Pupils from Oklahoma, North Carolina, Maine and Pennsylvania have made applications for instruction. On Saturdays Mme. Morrill will devote her time to her Boston studio, and on other days she will teach in New York.

## Jessie Fenner Hill Reopens Her Studio in Jersey City

After spending much of the summer out of town, a part of it in Troy, N. Y., Mrs. Jessie Fenner Hill has announced her return to her Jersey City studio, and the resumption of her class work. Mrs. Hill retains her Jersey City affiliations, although having her home in Troy, and a large studio in New York City, and for the convenience of her friends here she will reserve Tuesday afternoons and Friday mornings for Jersey City. A. D. F.

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New York, September 16, 1916

## A NEW OPERATIC SCHEME

Itinerant opera companies have a strange way of succeeding in many of the smaller American cities which spurn resident organizations. To this the Aborn troupes, the old and new San Carlo companies, the Boston-National organization and the less pretentious ones that operate on the Pacific Coast bear significant witness. The passing of years strengthens their hold on the public which draws from their dispensations a

highly potential musical nourishment. Their stay is not protracted enough to surfeit the unspoiled palate, nor is the public mulcted for more than it wants or needs.

Therefore the formation of the new "Cleveland Grand Opera Company" lays claim to abundant interest. The organization owes its existence to Cora Stetson Butler of Cleveland, Ohio, and exemplifies among other things the resourcefulness and skill of American women in the matter of musical enterprise on a bold scale. A sort of operatic stock company, the organization will appear regularly in a circuit comprising Cleveland, Pittsburgh, Cincinnati and Detroit. Thus its energies will not be dissipated in too wide a field of action. Bills will change weekly and each will comprise two works of sufficiently contrasted character. The company contains artists of proved abilities (they are enumerated elsewhere) and the repertoire is diversified and extremely ambitious. Orchestral and scenic departments are well provided for and the season—to begin the end of November—will last six weeks. That seems short, but it is preferable in projects of this kind to underfeed than to stuff a community.

The financial safety of the first season has been settled by means of guarantees secured in the various cities of the circuit by Mrs. Butler, who, as a sagacious and clear-sighted business woman has no illusions about monetary profits to be gained through the medium of opera. To all appearances the new company should become a vital factor in the operatic growth of an important section of the country.

## THE SOURNESS OF MR. HOLBROOKE

If Joseph Holbrooke were not perpetually dissatisfied with everything his diatribes against America might command more sympathetic attention. As it is, even the most credulous of his countrymen will probably discount his remarks in view of his record for chronic discontent. When he came over here last year he railed unsparingly against England and the conditions which confronted the native composer (as typified by Joseph Holbrooke) over there. His works did not get the recognition or attention he believed they merited, his opera, "The Children of Don," won speedy damnation, publishers would not risk money on compositions that did not receive several consecutive hearings in the course of a season and conductors declined to influence publishers by immediately repeating music toward which the public evinced no particular warmth of sympathy. He hoped matters were not as black over here, though he had his doubts.

His sojourn left him no illusions. He found only rampant materialism and ugliness. Everything seems to have irritated him from the "unforgivable city of Chicago" to the electric power houses at Niagara, popcorn and the American institution of giving women their own way. Of course, one can to some extent forgive a man who crosses the ocean in war time to witness the scheduled production of his work, and who, besides being rudely disappointed in this expectation, is run down and disabled by an automobile, for being disgruntled. But one resents the spirit in which Mr. Holbrooke says things. His allusion to Percy Grainger, "with all his success and his 'sales' heavy upon him and his 'press agent' and his 'many engagements' and his 'happy smile for the less fortunate,'" is, to put it mildly, in very bad taste. It looks like an ugly case of envy. Certainly Mr. Holbrooke never understood the real spirit of America as Mr. Grainger has.

It is Mr. Holbrooke's inability to realize that his music is perhaps not as inspired as he believes it that makes him sour as a crab apple at home and abroad.

## THE GREATEST PIANO CONCERTOS

The endeavors of some of our correspondents to settle the relative greatness of piano concertos seem to be leading to an interchange of views as interesting as the attempt made in these columns a few years ago to identify the fourth greatest opera composer. Only in this case no such unanimity of opinion exists in regard to the first three. One writer exalts the concertos of Brahms at the expense of those of Tchaikowsky and Grieg, while another, to whom Brahms is an opiate, cannot understand why his work should be preferred to Schumann. Then there is a third who would apply the touchstone of "individual temperament" to a half dozen admittedly great compositions in the concerto form. A great deal can be said on all sides, though it would seem possible to reduce the question to a basis of pure musical values, leaving that of relative popularity out of the discussion altogether. We, ourselves, while recognizing the greater or lesser claims of the concertos of Chopin, Brahms, Grieg, Tchaikowsky, Liszt, Rubinstein, Saint-Saëns and MacDowell, can think of nothing as great as Beethoven's "Emperor," or, more indisputably still, Schumann's A Minor.

These epistolary discussions will be closely watched and should prove suggestive to pianists.

## PERSONALITIES



### Mme. Vicarino Presents Mimi

Mme. Regira Vicarino and her little daughter Mimi, aged eight months, are shown herewith on the lawn of the singer's summer home in Connecticut. Mme. Vicarino is the noted American coloratura soprano, and in private life is Mrs. George V. Guyer.

Amato—Pasquale Amato, the Metropolitan baritone, finds joy and delight in digging up large lettuce heads from his garden at Lake Placid. Amato is proud of his record of having raised a baker's dozen of lettuce heads, all of which have been used by the Amato family.

Beach—Mrs. H. H. A. Beach has taken up her residence for the next few months at Hillsboro, N. H., where she will complete a large work with which she has been busy for the last year. Mrs. Beach is unwilling to speak about this work, but rumor will have it that an American opera will be the next child of her muse.

Paderewski—Ignace Paderewski and his wife have been spending several weeks at Del Monte, Cal., where the famous pianist has been practising assiduously. On Oct. 3 and 6 Paderewski will give recitals in Los Angeles, under the direction of L. E. Behymer. While in Los Angeles the pianist and Mme. Paderewski will be entertained by Mr. and Mrs. Thilo Becker.

Riegelman—Mabel Riegelman, the soprano, had an exciting experience just before leaving Lake Merritt, Oakland, Cal., where she spent the summer months. While changing the position of her boat, she was precipitated headlong into the waters of the lake. Miss Riegelman is an expert swimmer, however, and had no great difficulty in swimming to shore with her overturned boat in tow.

Fitziu—Anna Fitziu, the Metropolitan Opera soprano, enjoyed the unique sensation of singing "The Star Spangled Banner" before a crowd of 18,000 "fans" at the Polo Grounds, New York, last Sunday. Just before the baseball game between the Giants and the Yankees began, Miss Fitziu stood on the platform beside Nahan Franko, who conducted his orchestra, and sang while spectators and players stood with heads bared. The game was for a charity fund.

Von Sternberg—Constantin van Sternberg, the Philadelphia piano pedagogue, was recently asked what are the most difficult piano pieces of to-day. "Undoubtedly," he answered, "the Godowsky editions of the Chopin Etudes and also Leopold Godowsky's larger compositions—the transcription of the 'Fledermaus' waltzes of Strauss, the 'Symphonic Metamorphoses' of themes by Strauss, etc. There Godowsky has accomplished almost the incredible. Few pianists besides himself and Josef Hofmann can successfully attempt the performance of those works."

Schelling—Julia E. Schelling of Philadelphia, sister of Ernest Schelling, the pianist, has been spending a few days at the Cincinnati Conservatory of Music, a guest of Miss Baur. Miss Schelling is one of the faculty of the music department of the National Park Seminary of Washington, D. C., and has for some years been well known in the Northwest for her lecture recitals. Miss Schelling's elder brother, Felix E. Schelling of the English department of the University of Pennsylvania, is the well-known Shakespearean scholar. It is of interest to know that this is the only case on record where two members of the same family have been elected to the American Institute of Art; Felix E. Schelling for his Shakespearean research and Ernest Schelling for compositions and work as pianist.

Hughes—Before Edwin Hughes, the distinguished American pianist, left Munich for this country this summer, he received, among others, a letter from the composer, Eduard Schütt, one of whose latest piano compositions, the "Romance Appassionata," Op. 91, is dedicated to Mr. Hughes. In the course of the letter, Mr. Schütt writes: "To see you and to clasp your hand again after such a long time has been my great desire. And now comes the news that you are going to America! Your decision to leave us will be the cause of great regret among your friends and admirers here. However, no one will blame you for going at this time, and I must say that I myself envy you very much. Europe has become one great insane asylum. If I were but fifteen years younger, with what enthusiasm I would join you on your trip!"



# POINT and COUNTERPOINT

WE hereby nominate Percy Grainger for a new position (not that he needs one, for the young Australian's position is secure, both as composer and pianist). We propose him for the task of picking suitable titles for the new musical revues that spring up in New York and London—a post quite unlike that of the person who picks the names for the Pullman sleeping cars, for the musical comedy titles should be clever. And frequently they aren't—wherefore we suggest a new line of creative thought for the shaggy-haired composer. Think how he has avoided the bromide in his titles for his own works! Take for instance his "Arrival Platform Humlet" from the suite, "In a Nutshell," with its sub-caption, "the sort of thing one hums to one's self as an accompaniment to one's tramping feet as happily and excitedly one paces up and down the arrival platform." Then there are the "Room-Music Tit-Bits" and this other one, commented upon by the *Birmingham Gazette*:

The first item in the list of novelties to be produced at the "Proms," which began at the Queen's Hall on 26 August, has an irreverent appearance. It is called "Clog Dance, 'Handel in the Strand,'" and is by Mr. Percy Grainger. It seems to lack a subsidiary title like, "Or, Have a Banana."

How much better Mr. Grainger would christen some of the musical shows than the authors or producers who habitually give them titles! For example, we might have had, not "Watch Your Step," but "Your Step—'Twill Bear Watching." Similarly, "Very Good, Eddie" might have appeared as "Bravo, Edward! Deucedly Clever, Eh!" When once we get the public accustomed to such captions, goodbye to such re-bottling of old wine as the title of "The Girl from" Brazil, Utah, Paris or any other old place that the scene-painter happens to pick for his stage settings.

"I wish you would stop that howling baby of yours," growled the bachelor.  
"Why, the baby is very popular in the neighborhood!" protested the mother.  
"It is a nuisance! When it cries I can't hear myself sing."  
"That's why it's popular."

## Evan Williams Woonsocket Victor

What's this? The noted tenor winning at tennis—or golf? You're nearly right in the latter case, for his technique on the links is good. But in the present instance we find that:

Evan Williams was the only favorite to win the first money at the opening of the Bay State Short Ship Circuit races, at Woonsocket.

Joseph Mathieu, the tenor, discovered the item in the horse-racing columns of the *New Haven Register*.

Charles Wakefield Cadman has craftily overcome the office ruling against the printing of testimonial letters by propelling this through the "Point and Counterpoint" column:

"Dear Mr. Cadman:—Of course you have never heard of me and you will probably never hear of me again, but I just cannot refrain from telling you how I adore your beautiful songs. It seems I can't hear enough of them, and altho I am only seventeen years old it seems I could listen to them until my teeth and hair fall out.  
With great admiration,  
(Miss) .....

We begin to suspect that Charles Wakefield is in league with the dentists and the scalp specialists.

It's a case of "tit for tat" between Joseph Holbrooke and America when the *Opera Magazine* slaps back at him for his unflattering remarks about this country. Among the things that annoyed the English composer were the extortionate prices and tips in the New York hotels, but the American monthly counters thus:

Our cheaper hotels are infinitely better than those in London with their weird old "lifts," the lack of bathrooms and running water in the rooms; the "meat breakfasts," which one is charged for, even if not eaten in the hotel; and their dark and dingy rooms.

Take that, Joseph! Now, will you cry, "Hold, enough!"

She—"For two years after her husband died she kept the wolf from her door by her singing."

He—"Yes, I can well believe it."—"Judge."

"I really don't believe," said Gladys coyly, "that you particularly wanted to hear me sing."

"I did, indeed," her admirer protested. "I had never heard you."—*Livingston Lane*.

What a boomerang is press-agented fame—sometimes! E. L. Bernays has labored during the summer to build up a newspaper reputation for Melanie Kurt as a cook. And now look at the responsibility he has thrust upon her—as told in his own words:

The Wagnerian prima donna was a bit sur-

## THE HUMORIST-CONDUCTOR

How M. H. Hanson Received an Offer of a Novel Attraction—  
A Musician with Original Ideas of English Orthography

AMONG the leading managers of musical attractions in this country is M. H. Hanson, who became particularly prominent, some few seasons ago, when he brought over the distinguished German *lieder* singer, Wüllner, who made a sensation.

Mr. Hanson's success in many of his



Armand Marcel, the "Humorist-Conductor"

enterprises he has undertaken, recently brought him an offer from Armand Marcel, who describes himself as "a humorist-conductor." The offer was contained in the following letter, which is so unique that we reproduce it *verbatim*:

"Dear Mst. Hanson!

"Several times I did write to you, without getting any answer, it is of course very doubtful, if you got my letter I am travelling now in the provinces, as humorist conductor, as I told you, when I saw you in Berlin. It is a real firstclass success all over and it would be so for over there, as I bring something absolutely new. It is of course no question for me to come over whilst this

war is on, but once it must finish and I think we can do then very good business with this new thing, as you want novelties as well as any where. I did send you prints now and then from the different places, but it is just as doubtful if you got them, or if I get yours. Want to bring myself to your memory now and then, that you should not forget me entirely. Would be pleased to get once a card from you; think the business over there must be blooming now. If you want something really new for your Directors let me know. My adss. is allways still the same. My very best wishes to you  
Yours very truly,  
"A. Marcel

Mr. Bernays' associate, Maximilian Elser, Jr., stopped at our desk the other day to tell us this one:

"Ernest Schelling has secured so many re-engagements that he is a great repeater; yet, although he has a middle name, it is not Winchester."

[Voice in the distance is that of the magistrate pronouncing a sentence of "Thirty days!" upon Mr. M. E.]

Here's a hint for the Civic Orchestra. No more deficit, if it will introduce a "side show" feature in its big entertainment—have Conductor Rothwell play the Strauss waltzes (which he does so well) for dancing. Who could not tread a measure gracefully if inspired by music from a symphony orchestra of eighty?

That the idea is practical we may see from an account in the *Philadelphia Record* of the dancing concerts of that city's Municipal Band and the report of the police dancing censor thereon, as follows:

The report shows that 271,600 persons attended the 65 concerts, 15,402 of whom danced. The largest number of persons at any one concert was 20,000, the smallest, 300. The largest number of couples dancing at

any one concert was 527, and the smallest, 8. During the entire season only four arrests were made, there was no damage done to property belonging to citizens or the city, and there were no complaints from any source concerning the concerts or dancing.

Now, what could be fairer than that?

Shame upon you, Boston! You, the center of "culchaw." In the city that boasts of its Boston Symphony there is an "artist" who describes his work thus in his circular, forwarded to us by Harrison Hollander:

An original and interesting impersonation of the old country fiddler, Si Hoskins, who "kin fiddle the Devil's Dream quicker'n any other man livin'" and who's comical antics are heartily enjoyed by the audience, as are also his tricks on the fiddle and Bingville imitations of the Rooster, Cow, Pig, Bumble Bee, Cricket, Birds, and other of our country friends, together with sweet old-fashioned tunes and amusing descriptions of Bill Hebburn, the Village Blacksmith, Sandy McGraw's Bagpipe, Hen Weatherby's New Baby, the Methody Church Organ, Old Saw Mill, Country Dance, and The Bingville Brass Band.

While Antonio Scotti was a guest of Anna Fitzu recently at Rockaway he was singing lustily as he attired himself in his bath house. Suddenly a voice bade him:

"Shut up!"  
"What have you done!" cried a shocked bystander to the objector; "that is Scotti, the great baritone."  
"Good Lord!" was the reply. "I pay six dollars to hear him in the winter time."

these public concerts were: Marie Rysanek Toulou, contralto; Nellie Bechtel, trumpet; Dr. Thomas Cutty, Herman Wiener, Edward Gately, William Stange and Raymond Feldmann. This represents the ninth season under the direction of Daniel Feldmann. F. C. B.

## POWELL RECOVERS HIS HEALTH

Pianist Opens Tour with Club Recital in Roanoke, Va.

John Powell, the pianist, has entirely recovered from the serious illness which threatened to make a Richmond hospital the place of his summer sojourn. He has already opened his season, his first engagement being a recital for the members of the Thursday Morning Musical Club of Roanoke, Va. The event was the opening entertainment in the new club house and took place on Tuesday, Sept. 12.

The coming season, which will be the second to be spent entirely on this side, promises to be the busiest which Mr. Powell has had. He will play with the Russian Symphony Orchestra at Orchestral Hall, Chicago, on Oct. 23 and with the same organization will appear in the Myrtle Irene Mitchell course of concerts in Kansas City next March. Mr. Powell will also be soloist with the Philadelphia Orchestra in Wilmington, Del., in February.

In addition to a series of recitals in Aeolian Hall, New York, and others in Boston and Chicago, Mr. Powell will play for the Society of Friends of Music on Nov. 8, giving the first public performance in New York of his own Sonata "Teutonica." Detroit and Port Huron, Mich., will be visited on a Western tour in December.

Grainger to Introduce New Number at Worcester Festival

Percy Grainger will appear as soloist at the Worcester Festival on Thursday afternoon, Sept. 28, playing the Grieg Concerto in A Minor, Op. 16, and four short numbers composed or arranged by himself, one of which will have its first American performance: "One More Day, My John," Colonial Song and the Stanford-Grainger "Leprechaun's Dance" and Reel.

Carl Friedberg to Appear Twice with Boston Symphony

Among the important bookings made for the coming season for the famous pianist, Carl Friedberg, are two appearances with the Boston Symphony Orchestra, under Dr. Muck. In January he will play with that orchestra in Washington, D. C., and in March he will make his Boston appearance with the same orchestra.

## "Why Opera Failed in Boston"

If anyone is still wondering why opera failed in Boston, let him make the rounds of the "movies," writes a correspondent of the *Boston Herald*. Apparently the more music a Boston audience gets while the curtain is up the more it simply must have between the acts. Grinding out the Fifth Symphony during the intermission in "Trovatore" might have saved the day.

## Constance Purdy Finds Increasing Demand for Russian Songs

That America is waking up to the beauty of Russian music is displayed by the number of engagements already closed by Mabel Hammond for recitals by Constance Purdy, the prominent singer of Russian songs, for the coming season. In Bangor, Me., on Oct. 27, Miss Purdy will give a Russian and also an American program, which will be followed by engagements at Buffalo, N. Y., Nov. 11; Dunkirk, N. Y., Nov. 13; Erie, Pa., Nov. 14; Meadville, Pa., Nov. 16; Ashtabula, Ohio, Nov. 17; Jamestown, N. Y., Dec. 28; York, Pa., April 13; Lancaster, April 14; Altoona, April 17; New Castle, April 19, and Titusville on April 20.

## Close Baltimore Band Series

BALTIMORE, Sept. 8.—The concerts given in the city parks by the band, under the direction of Daniel Feldmann, came to a close at Clifton Park to-night, the season since May numbering 111 concerts, which have been appreciated by an extremely large following. The taste of these cosmopolitan audiences had been judiciously appealed to by Director Feldmann and, in all, 1120 numbers, comprising many classic examples as well as popular numbers, were played. On Thursday evening a gold medal was presented to the director from admirers. Among the soloists who were heard at



## TO EXTEND SCOPE OF AMERICAN ORCHESTRA

**Ambitious Schedule Arranged for Chicago Organization for the Coming Season**

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Sept. 9, 1916.

GLENN DILLARD GUNN'S American Symphony Orchestra, organized to advance the cause of American music, has announced a series of ten concerts which will be given this season in Cohan's Grand Opera House. The concerts last season were so successful that the orchestra has arranged an ambitious schedule both for Chicago and outside. The first concert will be given Sunday, Oct. 16, with Pasquale Tallarico, who won the pianists' contest of the So-

ciety of American Musicians two years ago, as the soloist. Other artists who will appear on the orchestra's programs are Mme. Ernestine Schumann-Heink, Charles W. Clark, George Hamlin, Hazel Eden, Ethel Prindiville and Mrs. J. Mitchell Hoyt. Piano soloists include Myrtle Elvyn, Edward Collins, Carol Robinson and Belle Tannebaum.

Cleofonte Campanini cables that he has deferred his departure from Europe until Sept. 16, when he will sail on the Rochambeau from Bordeaux. The postponement was caused by three festival performances which he was called on to conduct in his theater in Parma. The performances are for the benefit of the war fund. The French government is co-operating with Campanini by sending singers and choruses from the Paris Opéra and Opéra Comique to take part in the three operas, "Thaïs," "Carmen" and "Samson et Dalila."

The Chicago Opera chorus began rehearsals Wednesday morning, under the direction of Pietro Nepoti, who recently returned from Buenos Aires, where he was chorus-master. Giacomo Spadoni, the chorus-master of the Chicago Opera Association, is training a chorus in St. Louis, and Nepoti is directing the Chicago chorus during his absence.

The fall term of the American Conservatory of Music opened Thursday with a record-breaking attendance. An unusually elaborate course of public recitals has been outlined, to be given in Central Music Hall.

### Concert Hall Being Renovated

Central Music Hall is being completely renovated and new scenery is being installed. It is much used for concerts and recitals, and the remodeled theater has already booked many musical treats for the coming season. Harriet Martin Snow, the manager, has just returned from the East, where she obtained a long list of attractions for Central Music Hall.

The Chicago Mendelssohn Club has closed contracts for Mabel Garrison, soprano; Theo Karle, tenor, and Sophie Braslau, contralto, as soloists for its three concerts this season. The subscription sale is far in advance of every previous season, and indications are that Orchestra Hall will be sold out long before the concerts, which will be sung Dec. 7, Feb. 15 and April 12. The Chicago Symphony Orchestra has been engaged for the February concert.

The Hinshaw Conservatory has established a branch in the Gary Theater building at Gary, Ind.

Adolph Weidig of the American Conservatory of Music has accepted an offer from the St. Louis Symphony Society to conduct his new composition, a symphonic suite, at St. Louis concerts, Dec. 22 and 23.

### Lecture Course by Rosenfeld

Maurice Rosenfeld, head of the Maurice Rosenfeld Piano School, has been engaged to deliver twenty lectures at the Chicago Hebrew Institute on Sunday afternoons, for the orchestra concerts under Alexander Zukovsky. Ten of the lectures will be on Russian music. Mr. Rosenfeld will also give twenty-eight lectures at Sinai Center on the programs of the Chicago Symphony Orchestra.

F. Wight Neumann, manager, has returned to Chicago from a visit to Lake Placid and Bar Harbor.

Howard Wells, pianist and teacher, has returned from a six weeks' vacation at his cottage in Idlewild, on Green Bay, Wis. Since he came here from Berlin two years ago he has built up one of the largest clienteles in Chicago, and he will move, Oct. 1, into larger studios in the Fine Arts Building. His work includes a class in ear training as part of the students' regular work.

Charles W. Clark, baritone, has returned from his summer vacation, which he spent at Ken-Caryl Ranch, near Littleton, Col., after a strenuous year of concerts and teaching. He will make a tour from coast to coast this season, and will present a number of songs by several of America's comparatively unknown composers.

### A Singer from Norway

Mme. Henrikke Ohlsen-Solem, dramatic soprano from Norway, has located in Chicago. In Europe she appeared with success in Wagnerian opera, and she comes to America with the indorsement of Siegfried Ochs.

Leon Sametini, head of the Chicago Musical College's violin department, has returned from New York, where he has been making talking-machine records. He spent a week at Mischa Elman's summer home at Rockport, Mass.

Ludwig Schmidt, violinist, has opened a teaching studio in the Lyon & Healy Building.

Walter A. Diederich, tenor, of the MacBurney Studios, will tour Kentucky, Tennessee, Arkansas, Texas and southern Indiana and Illinois, beginning in October.

Jessie B. Hall has opened a Bureau of Fine Arts in the Fine Arts Building, to handle bookings and furnish soloists and artists from all branches of the fine arts. FARNSWORTH WRIGHT.

### Many Lecture-Recitals Planned in Columbia University Course

Over 250 recitals have been planned by the Institute of Arts and Sciences of Columbia University, a part of the Extension Teaching Department. The long list includes Mr. and Mrs. David Mannes, who will give a violin and piano recital; Messrs. Gaston and Edouard Dethier will also give a joint recital. Ethel Leginska is to give a piano recital, and there are to be numerous folk-song recitals, ensemble concerts by the Slavsky String Quartet, the Marguilles Trio, and a quintet of the New York Chamber Music Society. The series will begin on October 16 and will continue until May.

### Huntsville (Ala.) Singers in Recital Before Home Audience

HUNTSVILLE, ALA., Sept. 10.—An extremely enjoyable musical event was the recent recital given in the Elks' Theater by Elizabeth Brooks, lyric soprano, and Marguerite Cartwright, mezzo soprano. Huntsville may claim both singers for its own, this being their native city. Their return from New York, where they have been pursuing their vocal studies with Guglielmo Caruso, was fraught with interest for every local music-lover. Both singers sang beautifully, deserving amply the ovation they were given. They return to New York to continue their studies with Mr. Caruso about Oct. 1.

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## YOUNG HARPISIT IN RECITAL GIVEN BY ROUND LAKE SCHOOL



Van Veachton Rogers, Harpist, and  
Some of His Pupils at Round Lake,  
N. Y.

Among the varied educational activities at Round Lake, N. Y., is the Summer Harp School of Van Veachton Rogers. A recital was given recently by Mr. and Mrs. Rogers, Marjorie Howland, Lelah Abrams, Eleanor Dennin, Celenda Collins and Mrs. John H. Hill, organist. In the above picture are seen the following: Front row, reading left to right: Marjorie P. Howland, Mechanicsville, N. Y.; Eleanor Dennin, Troy, N. Y. Back row: Mary Meehan, Port Henry, N. Y.; Van Veachton Rogers, Round Lake, N. Y.; Ruth Shepard, Boston, Mass.; Bernard K. Mather, Syracuse, N. Y.; Mrs. Sarah Kunhardt, Melrose Highlands, Mass.

### Amy Ellerman in Motor Trip Through Nebraska

Amy Ellerman, the New York contralto, will return to New York on Sept. 28. She left the early part of July to spend a few weeks at her home in Yankton, S. D., and has since been motoring through Nebraska by way of Indian reservations. She writes, under date of Sept. 1, "It seems strange to see gayly attired Indians riding in autos. The scenery is lovely and we are about to enter the Black Hills region, the richest one hundred square miles in the world. In passing over the prairies it has meant mending our own punctures—no garages—but all has been great fun."

### Mme. Julia Claussen to Sing in San Francisco's Open-Air "Aida"

Mme. Julia Claussen's engagement to sing the rôle of *Amneris* in the open-air performance of "Aida" in San Francisco will compel the Swedish prima donna to make a special trip to the Pacific Coast shortly after the close of the long Chautauqua tour which has taken up her entire summer. Incidentally, the singer will fill several recital engagements in

the West at the same time, for her last Coast visit won her a large following that is eager to hear her again. Mme. Claussen's New York recital is scheduled for Monday afternoon, Oct. 30, in Aeolian Hall.

### SECOND TOUR FOR SEAGLE

#### Baritone to Be Heard in South After First of February

Many engagements have been booked for Oscar Seagle for the coming season by his manager, Florence L. Pease. Not only do these engagements include a long list of dates that will take him on a tour through the Middle West, but negotiations are being conducted at present for appearances in concert and recital which will take the baritone on a second tour, beginning Feb. 1 and extending through many States in the South.

As early as the middle of October Mr. Seagle will begin his concert work by opening with a song recital the series of musical entertainments given annually at Wells College, Aurora, N. Y., and during the latter part of the month he will fill a number of dates in the same vicinity. He will also give the first in a series of concerts of the Fortnightly Club at Cleveland, Ohio, on Nov. 7, and on the following three days will make several appearances in the same State. Nov. 10 will bring Mr. Seagle to Northfield, Minn., where he will be heard in a concert at Carleton College, and on the following day, Nov. 11, he will appear in a recital at St. Mary's Hall, Faribault, Minn. Mr. Seagle will sing on Nov. 15 at the Teachers' Convention, Fargo, N. D.; on Nov. 17 he will give a recital in South Dakota at Sioux Falls, and on Nov. 19 he is to give a concert at the Metropolitan Club House, Omaha, Neb.

According to arrangements now pending, Mr. Seagle will appear in recital on Nov. 18 at Sioux City, Iowa, and later he will give concerts at Salina, Kan., and other cities of the Middle West.

A second tour as arranged by Miss Pease will begin Feb. 1 and compass two engagements in Ohio; recitals in and about Chicago; one recital at Peoria, Ill., and during the remainder of February and well into March appearances in Tennessee, Alabama, Texas, Oklahoma, Louisiana, Mississippi and Arkansas.

### Charles Harrison to Open Series of Jersey City Musicales

Charles Harrison, the popular tenor, is to be the first of a long list of singers to give the programs for the series of Tuesday afternoon community musicales to be given from October to April in the auditorium of the First Congregational Church, Jersey City. Mr. Harrison was a Jersey City boy, his mother and sisters still call Jersey City home and he received his first musical training there. Mr. Harrison sang under the same auspices in the same church in one of a Lenten series last spring. A. D. F.

### Cara Sapin in Northport (Me.) Festival Concert

NORTHPORT, ME., Aug. 21.—Mme. Cara Sapin, contralto of Boston, sang here in the Northport Auditorium Wednesday evening in the first concert of the summer festival. Mme. Sapin had appeared here earlier in the summer, and on this latter appearance renewed the favorable impression which she had made at that time. Her singing was marked by artistic finish and her voice of wide range was a delight to listen to. Mrs. Ralph L. Flanders of Boston played the accompaniments in a brilliant manner.

Christine Schutz, the popular young contralto, who is now under the management of Haensel & Jones, has been engaged to sing in Rossini's "Stabat Mater" Tuesday evening, March 1, at Philadelphia.

## Granberry Trains Georgia Prize-Winning Chorus



The Blue Ridge Choir, Organized and Conducted by George Folsom Granberry at Blue Ridge, Ga. Mr. Granberry is seen seated (center) in third row

LAST summer, while spending his vacation at his summer home, "Friendly Mount," Blue Ridge, Ga., George Folsom Granberry, director of the Granberry Piano School of New York, organized and trained the Blue Ridge Choir. This year he worked with them again. Both seasons they took first prize in the August singing contest, instituted and maintained by the Georgia Baptist Assembly. The prize is a silver cup. If this choir wins the cup again, it becomes the permanent possessor. The compositions, in which the prize was won, were Gounod's "Nazareth," Geibel's "Victory" and C. E. Leslie's "There Is a City."

### SINGS AT BRIARCLIFF LODGE

#### Elsa Lyons Cook, Soprano, Makes Sixth Annual Appearance

PHILADELPHIA, Sept. 9.—Elsa Lyons Cook, the prominent American soprano, and her husband, Frederic W. Cook, the well-known violinist of the Philadelphia Orchestra, are spending their vacation at

friends from the musical colony at Briarcliff Manor a few mornings ago by giving them an impromptu recital, with Mr. Cook at the piano.

Swimming, which enlists the enthusiasm of both these artists, with fishing and long walks, fill out the days which are affording them a well-earned rest after the demands of a very busy season. They expect to return to Philadelphia about the middle of September to resume their activities. A. L. T.

### PLANS FOR SANDERS ARTISTS

#### New Managerial Firm Arranging Elaborate Concert Schedules

Two traveling representatives from the office of Concert Direction Max Sanders left New York the early part of this month to close up many contracts that this new managerial office has in view, as well as to arrange a series of concerts under its own direction. The artists under Mr. Sanders' direction are Mme. Pauline Donalda, the celebrated prima donna of the Covent Garden Opera Company; Mme. Maria Duchêne, contralto, who for the last five years was a member of the Metropolitan Opera Company; Charles Harrison, the popular tenor, and Evelyn Starr, the talented Canadian violinist.

Mr. Sanders is arranging a tour for Mme. Donalda that will carry her from coast to coast. Mr. Harrison will make his third tour of the Southwest and Middle West and will appear in not less than forty concerts in that territory. He has also booked many engagements for Mme. Duchêne and Evelyn Starr.

Mme. Donalda spent part of her vacation at White Sulphur Springs, where she was royally entertained. She gave a concert there in aid of the Children's Sunday School Fund and sang with great brilliancy of tone the Habanera from "Carmen." Mme. Donalda was accompanied by her friend, Lady Williams-Taylor of Montreal. The affair was well attended and financially successful.



Elsa Lyons Cook, Soprano, at Hampton Beach, N. H.

Hampton Beach, N. H. Mrs. Cook closed her season by singing at Briarcliff Lodge, Briarcliff Manor, N. Y., where she is an established favorite, enjoying the distinction of having appeared there twice each season for six consecutive years. At her last recent appearance she sang Cyril Scott's "Lullaby," "Love and Springtime," by Metcalf, and other numbers. Mrs. Cook delighted a few of her



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## HAGEMAN FIRMLY INTRENCHED IN MUSICAL CHICAGO'S FAVOR

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Chicago, August 26, 1916

"ONE may be a great artist, even though the public does not know it, and so I believe in advertising. I expect to write an article on that subject in the near future," said Richard Hageman, conductor of the Metropolitan company and of Ravinia Park.

Mr. Hageman's first season at Ra-



© Mishkin

Richard Hageman, Conductor of the Metropolitan Opera Company, Who Has Been Appearing This Summer at Ravinia Park, Chicago

vinia Park, where he conducts both the symphony orchestra and the operas, has been one of great success. He is equally appreciated by the music-makers at Mr. Eckstein's park and by the immense throngs of music-lovers who have heard the opera and the concerts.

Tall and athletic, there is an appearance of authority in this orchestral conductor, which is backed up by a vast and thorough knowledge of music. Since he began his work here Mr. Hageman has unearthed a number of unfamiliar symphonic works, overtures, suites, etc. He has a decisive and magnetic manner, which demands undivided attention not only from the orchestra and singers, but from the audience as well.

For nine years Mr. Hageman has been one of the conductors at the Metropolitan Opera House in New York and has directed the Sunday concerts there, all the noted soloists of the day having played under his direction, and his experience is therefore most exhaustive. He has been

re-engaged for next season at the Metropolitan.

Mr. Hageman's first appearance in Chicago was accomplished some eight years ago, when he came here as a guest of Charles G. Dawes, the well-known music patron and friend of Francis Macmillan. Mr. Hageman at that time was the accompanist for Mr. Macmillan and made a marked success in that capacity.

"When I was seventeen years old I was playing in the orchestra at the opera in Amsterdam, Holland, my native town, and I was conversant with all the repertory given there at that time," says Mr. Hageman. "One evening the conductor of the opera was taken suddenly ill, and no one could be found to take his place. By chance one of the managers asked me whether I could conduct the performance and I said that I could and would if they would procure me a dress suit. They obtained one for me which was much too small, for I was as tall then as I am now, but I put it on and directed that night and have been conducting ever since."

"Walter Rothwell and I were together and acquired our training there."

"There is a wonderful future for opera and symphonic music in America, but the general public must be educated to appreciate it. In the West and Middle West there is already a growing public demand for the better class of music, and on my trip to the coast I saw a very large audience in attendance at a dramatic performance of 'Medea' in Berkeley, Cal., for which the incidental music had been written by Walter Damrosch."

It was a curious fact that, after my interview with Mr. Hageman, I met him at the park, and he told me this was the first time that he had ever heard "The Bohemian Girl." He thought it was fine music and a fine opera.

MAURICE ROSENFELD.

### Benefit Concert for Tubercular Children at Atlantic City

ATLANTIC CITY, N. J., Sept. 3.—A large audience attended the concert given recently at the Ostend Hotel for the benefit of the Philadelphia North American's Tubercular Sanitarium for Children in Ventnor, N. J. Mrs. Henry W. Hemphill, president of the Crescendo Club of Atlantic City, directed the concert. The Ostend Orchestra, Josef Noll, leader, played several numbers and the following soloists appeared: Margaret Evans Tilton, soprano; Ida Taylor Bolte, contralto; Alice Warren Sachse, pianist, and Anna Shill Hemphill, accompanist.

J. V. B.

The Gamut Club of Los Angeles, Cal., is making an especial effort to enlarge its musical membership for the coming season.

### SENDS YACHT FOR RECITALISTS

Otto H. Kahn Supplies Locomotion for Kreisler and de Warlich

Reinhold de Warlich, the eminent Russian baritone, has been spending the summer at Seal Harbor, Me., among the artist-colony with the Kreislers, Godowskys, Schellings, et al. The success of the joint recital which he gave at Bar Harbor with Fritz Kreisler recently was so pronounced that on Aug. 26 they were called to Dark Harbor to repeat the recital. There being no hall at Dark Harbor, the recital was given in the home of Mrs. Marshall Field, III, of Chicago. Otto H. Kahn sent his private yacht for Messrs. Kreisler and de Warlich to bring them from Seal Harbor.

On Sept. 1 Ruth Deyo and Messrs. Kreisler and de Warlich gave a benefit concert at Southwest Harbor for a local charity. A feature of this concert was that Messrs. Kreisler and de Warlich played each other's accompaniments much to the delight of the distinguished audience which attended.

Mr. de Warlich will return to New York about the middle of October and will make his headquarters at the Hotel Wellington. He will be heard in concert and recital throughout the country and will also take a limited number of pupils.

### Los Angeles Musicians Again Affiliated with State Body

LOS ANGELES, CAL., Sept. 3.—The local Music Teachers' Association begins its season's meetings this week, in its new location at the Egan school, under the management of the local president, William H. Lott. The program is by R. M. Staples, violinist, and May McDonald Hope, pianist, being excerpts from sonatas of Haydn, Grieg and Strauss. The local association is again affiliated with the State association, after a separation of two years. It is said the domination of the latter will be relaxed to a degree and the rights of the southern section considered.

W. F. G.

### Motion Picture Offer for Barrientos

A movie magnate visiting the Teatro de Colon in Buenos Aires, where Maria Barrientos has been having such marked success for the last three months, was so struck with the clever acting and supple grace of the Spanish prima donna, and especially by her mobile and quick-changing expressions, that it is said he made her a handsome offer to appear in a photoplay, the scene of which is to be laid in South America.

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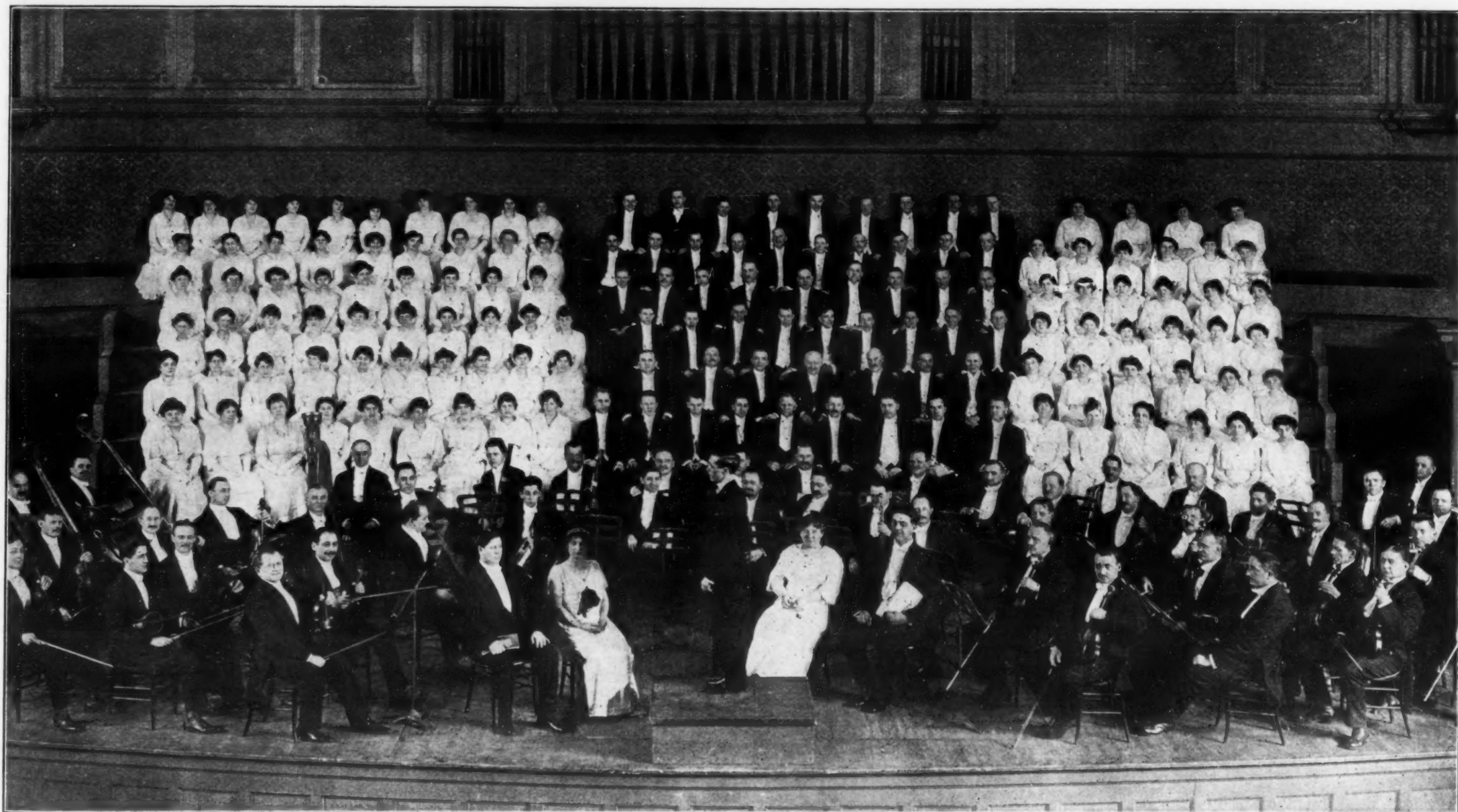
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## An Important Factor in Chicago's Civic Music Movement



The Marshall Field Choral Society and Soloists, Photographed at a Recent Concert. The Society Is Composed of Employees of Chicago's Big Department Store. Thomas A. Pape Is Conductor

CHICAGO, Sept. 1.—The Marshall Field Choral Society, besides helping to maintain a spirit of solidarity and pride of employment among the 10,000 employees of Chicago's mammoth department store, has become an important part of Chicago's civic musical movement.

The choral society was organized in 1907 with only fifteen members. It is now in its tenth year. William B. Towsley, then superintendent in the retail manager's office, organized the chorus to create an outlet for the musical talent among the employees, who alone are eligible to membership. Thomas A. Pape,

then an employee of the store, became conductor, and he has guided the society to a secure place among the city's choral organizations. Mr. Pape is now a music teacher with a studio in the Lyon & Healy building.

The membership of the choral grew rapidly from the original fifteen members until it reached 150. It stood at that figure for several years, and then was enlarged to 200, which is its present membership. The society always has more applicants for membership than it can possibly accept.

James Goddard, now a valued member of the Chicago Opera Company, was one of the employees of Marshall Field who

joined the original choral society. He sings each year as soloist at the annual concert, for which other outside artists of note are also engaged.

For several years the firm paid a teacher to give lessons in sight-reading and elementary music to the employees of the store, and thus develop the latent talent among aspirants for membership.

Besides the annual concert in Orchestra Hall, the Marshall Field Choral Society gives many concerts in connection with the Civic Music Association. For several years two public concerts were given each year, but it was found impossible to bring them up to the artistic level desired, so the number was reduced

to one. The members give up one night each week to rehearsals. The choral society also sings for the annual lake excursion of Marshall Field employees, on the lake steamer Theodore Roosevelt.

The programs have been pretentious and have included Haydn's "The Creation," Mendelssohn's "Hymn of Praise," Sullivan's "Golden Legend" and Elgar's "Light of Life" and "King Olaf."

W. B. Towsley, director of Marshall Field's welfare and efficiency bureau, is president of the society; Lillian Devereaux, stenographer, is treasurer, and C. W. Kolm, secretary to the management, is secretary of the choral society.

FARNSWORTH WRIGHT.

### Ethelynde Smith and Fay Foster on Vacation Together

Ethelynde Smith, the soprano, spent the larger part of the summer at her beautiful camp on Lake Winnepesaukee and among her guests was Fay Foster, the composer. Miss Foster composed a number of piano pieces and songs during

the summer. One of the latter, called "The Little Ghosts," will be issued immediately, and several others are in the hands of her publishers. Miss Smith did much work on new songs to be added to her repertoire. Her engagements for the season opened Tuesday with a recital in Atlantic City, to be followed by another recital Thursday at Lockport, N. Y., on the opening day of the musical convention inaugurating the American artists' series. Early in October Miss Smith will fill return engagements at the Maine Music Festivals in Bangor and Portland. She will appear on two programs with Geraldine Farrar.

### Metropolitan to Reopen Chorus School

The Metropolitan Opera Company will reopen its chorus school on Monday, Sept. 25. The company supports a free school where American singers with good voices are taught chorus repertory, languages and sight reading. It gives its students an opportunity to gain experience on the stage and allows them to sing in certain operas together with the regular chorus. Application should be made in writing on or before Sept. 25 to Edoardo Petri, director of the Chorus School, Metropolitan Opera House.

### Peabody Conservatory Offers Scholarships in All Branches

Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, announces that on Saturday, Sept. 30, scholarships in all the branches will be awarded by the faculty. The examination will be competitive and the awards will be made exclusively on the basis of talent. The scholarships will be for a term of three years and will include, besides tuition in the special branch, such supplementary studies as the director deems necessary. Besides the Peabody piano scholarship there will be the piano scholarship offered by the Alumni Association of the Conservatory and scholarships in singing, violin, organ and harmony.

### Spalding Appears at Home of Mrs. John H. Flagler

Albert Spalding, the noted American violinist, was the principal performer in a private musicale given at the home of Mrs. John H. Flagler in Greenwich, Conn., on Thursday of last week. The occasion was a gala society affair and

was largely attended by many prominent society and diplomatic personages from New York City and the elite of the Greenwich summer colony. Mr. Spalding made his usual big hit and was tremendously applauded and repeatedly encored. His program in part consisted of Prize Song from "Meistersinger," Wagner-Wilhelmj; Hungarian Dance, No. 7, Brahms-Joachim; "Alabama" Plantation Melody and Dance, Albert Spalding, and "Zapateado," by Sarasate.

### EDUARDO GARIEL

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Pleases Hearers**

London, Aug. 28, 1916.

THE "Proms" are with us again. Sir Henry Wood was at his best, and to a packed house conducted an interesting yet popular program. The novelty was Percy Grainger's "Handel in the Strand," a merry piece written with all the effervescent charm of this composer at his best. It will no doubt be heard many more times this season and for many seasons after, for it is musicianly, sprightly and original, and gained a well-merited success.

Solomon, the wonderful boy pianist, played Liszt's Fantasia for piano and orchestra, and after eight or ten recalls (we lost count) was obliged to add an extra number, even though encores are forbidden in the first part of the program. He played a Chopin valse delightfully.

The opening number of the second part was a "Fantasia on British Sea-Songs," excellently arranged by Sir Henry Wood. Beginning with the various naval bugle calls, we had topical nautical songs leading to a hornpipe which aroused the enthusiasm of many naval men present, and on to "Rule Britannia." When encore followed encore, Sir Henry was obliged to turn to his audience and all sang the anthem as it surely was never sung before. "For Britons never, NEVER, NEVER Shall Be Slaves!" was loudly voiced, the last never developing almost into a fierce yell.

Thus we have to record a most emphatic success for the opening night, one on which the audience became the best of friends with the conductor, whom they have always loved and will always love.

The War Emergency Ballad Concerts given each week in Steinway Hall have proved highly successful, and this week there was much worth hearing. Isidore de Lara, the organizer, sang his now world-famed "Garden of Sleep," the Prima Donna Choir sang up to its good reputation, and Desiré Defauw played some excellent solos on the violin. The

singers were Myra Munson, May Grey, Dora Horner, Elsie Chambers, Bessie Wynn, Constantin Strosesco and Henri Rabké. At the concert in the Botanic Gardens, William Short, the King's trumpeter, scored the success of the afternoon.

The summer festival at Stratford-on-Avon has just ended, and concluded the tercentenary celebrations, which began in April. An interesting feature of the closing weeks was the lecture-recitals given by Mr. and Mrs. Arnold Dolmetsch and their children on the music of the Bard's plays illustrated on the instruments of the sixteenth century.

Music at all the watering places in the British Isles is now in full swing. Ada Crossley has been busy at Blackpool, the resort of miners and all the busy folk of Lancashire and the north. Ruth Vincent is at Dundee; Gladys Ashton at Margate; Charles Tree at New Brighton; Florence Hyde at Belvedere; Harrison Cook at Ruyl; Arthur Jay at Hunstanton (much visited by "Zepps"); Stanley Haysman at Weybridge, and Signor Maurice Arioso at Brighton. At Harrogate Julian Clifford is again at the wheel, and the famous Municipal Orchestra is quite up to its usual standard of excellence. Mary Lediard has been singing there, and one of the successes has been Arthur Hervey's tone-poem, "The Roll Call." At once martial, plaintive and sad, it is a brilliant and impressive work, well up to this popular composer's high standard. H. T.

### Newly Appointed Organist to Lead City Band in York, Pa.

YORK, PA., Sept. 9.—Warren Hackett Galbraith, former organist and musical director of Mount Calvary Church, Baltimore, has assumed his position as organist and choirmaster of Zion Lutheran Church. The new organist has also been selected as the director of the York City Band to succeed John Denues, the retiring conductor. The new band conductor was introduced to the bandmen at the conclusion of the public band concert rendered at Penn Common last Thursday night. G. A. Q.

### Herman Sandby Writes Fantasies for String Quartet

Herman Sandby, the cellist, who has spent the summer in a cottage with Mrs. Sandby at Bar Harbor, Me., has devoted his entire time to composition and has just completed two fantasies for string quartet. These will be heard in New York the coming season.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Theo. Van Yox will open his vocal studios at 22 West Thirty-ninth Street on Sept. 18.

Charles Imerblum, exponent of Rafael Joseffy, will resume his New York classes in piano playing Sept. 15.

Mme. Gina Viafora, the noted teacher of singing of New York, has returned to her studio at 21 West Sixteenth Street, after spending the summer at Long Lake in the Adirondacks. Mme. Viafora has resumed her season of teaching.

After a summer spent in the Adirondack Mountains, Mrs. Carl Alves and C. Waldemar Alves, the New York teachers of singing, returned to the city recently and opened their studios on Sept. 5.

Jessie Fenner Hill, the New York teacher of singing, resumed her teaching at her studios in the Metropolitan Opera House Building on Sept. 11. For the convenience of her Jersey City students, Mrs. Hill has reserved Tuesday afternoons and Friday mornings, at her Jersey City studio, 337 Communipaw Avenue.

After a short vacation spent in the Catskill Mountains and Sea Cliff, L. I., Paolo Martucci, the Italian pianist, has returned to New York and resumed teaching at his studio, 257 West Eighty-sixth Street. Mr. Martucci has had a busy season with his summer class. Mr. Martucci proposes limiting his instruction this year to advanced students only and to devote more time to having pupils play ensemble music and concertos.

Edwin Hughes, the pianist, who will make his headquarters in New York, has opened a studio at Steinway Hall, where he will give instruction in the art of piano according to the principles of Leschetizky, whose assistant Mr. Hughes formerly was in Vienna. Besides the regular piano work, Mr. Hughes will also conduct a class in ear-training, a subject which he considers of paramount importance to the piano student.

Mr. Massell's pupils recently scored a marked success at the Saltaire (L. I.) Yacht Club. Lucie Bentz, of Seattle, was in splendid voice, and gave the audience

much pleasure. Frances Lonin, soprano, of New York, did excellently. Her diction and interpretation were highly commended. Mr. Massell has been conducting a summer course in Saltaire, and will resume teaching September 12 at his studios in the Metropolitan Opera House Building.

A second recital was given by artist pupils of Sergei Klibansky at the Stamford Yacht Club, Sept. 1. The following artists appeared: Lalla B. Cannon, Marie Louise Wagner, Anne Murrey Hahn, Alvin Gillett and Felice de Gregorio. Anne Murrey Hahn, who has an unusually beautiful contralto, sang four songs in German and English with artistic finish. Marie Louise Wagner had much success with arias and French songs. Alvin Gillett interpreted a group of English songs much to the liking of the audience, and Lalla B. Cannon and Felice de Gregorio repeated the fine success of their first appearance. Cornelius Estill played good accompaniments.

### Unusual Program in Washington Series

WASHINGTON, D. C., Sept. 11.—The attraction offered by C. W. O'Connor at Studio Hall during the past week proved a delightful relaxation in its novelty. The program was furnished by Roy Gilder, local tenor, and the American Hawaiian Trio, composed of Donald Libby, Mark Phillips and Sanford Covington. W. H.

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## LEPS ORCHESTRA IN PITTSBURGH SERIES

Sue Harvard Soloist in Week's Concerts—Park Concerts  
Heard by 300,000

PITTSBURGH, Sept. 11.—Although the quarantine against infantile paralysis has kept down the attendance at the Pittsburgh Exposition to some extent, the concerts held there last week by the Leps Orchestra were fairly well attended. Sue Harvard of Pittsburgh was the soprano soloist for the week, singing at the night concerts. Wassili Leps conducted and his orchestra of fifty men has pleased the audiences highly. The programs have been well selected.

Pittsburgh's series of park concerts, arranged at the expense of the city, are at an end. During the season of two months about 300,000 persons attended them, the largest crowds appearing at those in which announcement was made that the people were to be given an opportunity to decide whether they liked classical or the so-called popular music better. Pittsburgh sustained its reputation by showing as much taste for the classical as for the "trashy" stuff.

James Stephen Martin, director of the Pittsburgh Male Chorus, was recently elected director of the Washington (Pa.) Choral Society, a chorus of 150 voices.

Charles Le Seur of Pittsburgh recently appeared in the production of Gounod's "Faust" and Verdi's "Il Trovatore" at Erie, Pa., as did also Gertrude Fraley of McKeesport and Charlotte Lang of Emsworth, near Pittsburgh. According to report, they all won approval from critical audiences. E. C. S.

### Heinrich Meyn Heard at Oteora, N. Y.

An unusual program was given recently at a big musical by Heinrich Meyn, the American baritone, at the "Orchard," at Oteora, N. Y. Mr. Meyn is preparing some interesting lecture recitals, and will start his season early in October. He will be heard in New York the middle of November and later in the season will give his own recital.

## Klibansky Pupils Winning Laurels in Concert World



Sergei Klibansky and Betsy Lane Shepherd, the Soprano

SERGEI KLIBANSKY, as recently announced in MUSICAL AMERICA, intends giving a free scholarship for pupils of the New York public high schools this winter, and application has been made to the Board of Education for permission to post a notice in the various high schools of the greater city, giving the details for qualification for the scholarship.

Lalla Bright Cannon, a Klibansky pupil, who three years ago won the \$3,000 scholarship which Mr. Klibansky awarded for the training of a beautiful American voice, is making a name for herself. She was engaged to sing with the Civic Orchestra in Madison Square Garden in September and was recently chosen from many applicants for soprano soloist at the Englewood (N. J.) Episcopal Church, W. Janashek, director. Miss Cannon,

as well as Ann Murray Hahn, another artist-pupil of Mr. Klibansky sang at the big musical convention at Lockport, N. Y., on Sept. 13 and 14.

Betsy Lane Shepherd, the soprano, who appears in the picture with Mr. Klibansky, recently made an emphatic success with the Civic Orchestra in Madison Square Garden. She has just signed a contract to make records for the Edison company. Miss Shepherd has appeared twice this season at the Marlborough-Blenheim Hotel in Atlantic City, and her success was such that she was engaged for a third time. She is booked for many engagements for the coming season and will give a New York song recital in October.

The Scala Opera Company of Los Angeles will be inactive this season, but may resume operations in 1917-18.

## CHICAGO AUDITORIUM NOT TO BE RAZED

Owners of Building Deny that Home of City's Grand Opera Is Doomed

CHICAGO, Sept. 9.—Newspaper reports that the Auditorium, Chicago's home of grand opera, is to be torn down next August are denied by the owners of the building. The rumors have even gone so far as to declare that Chicago will have no opera association after the coming season, because there is not a theater in Chicago where grand opera can be successfully given after the Auditorium is demolished.

The rumors originated in the fact that the Auditorium is not paying interest on its investment. Karleton Hackett thus describes the situation in the Chicago Evening Post:

"Sentiment has little to do with financial problems, and the owners of the Auditorium have a practical problem to solve. They have an immensely valuable piece of real estate which does not now and never has paid any income to the owners. According to reports, in all the years since the Auditorium was built it has paid but one dividend, of two and a half per cent, in the year of the World's Fair, and yet the land on which the building stands is valued at anything from \$5,000,000 up."

To this one of the owners of the building replied, when I asked for a statement:

"The Auditorium will not be torn down. The rumors did not originate with us, but evidently with some of the people who have been fighting the opera company. It is said the building does not pay interest, to which I reply that it never was intended to pay interest, any than the Chicago Opera Association, the Ravinia Park opera or similar ventures are intended to pay interest. The Auditorium is not a money-making venture. No plans have been made to raze it." FARNSWORTH WRIGHT.

Gustav Schoettle Becomes Department Head in Dakota University

Having accepted the post of head of the piano and theory departments in the Dakota Wesleyan University, Gustav Schoettle has ceased his activities in Des Moines as conductor of the Des Moines Orchestra and has removed to Mitchell, S. D.

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## DISCIPLE OF YSAYE NOW TEACHES HERE

### Jean ten Have an Acquisition to Staff of Cincinnati's Conservatory

IT is due to the American conservatories that this country has received many valuable acquisitions to its force of musical artists. One such addition was made this year in the coming to America of Jean ten Have, violinist, who has joined the faculty of the Cincinnati Conservatory of Music. After his arrival in Chicago the violinist told of his artistic experiences as follows:

"I am not only a pupil of Ysaye, but I have been a close friend of his, and when he went on a tour I was in charge of his class at the Royal Conservatory of Brussels. Later on I was established in Paris, and there my class was almost entirely composed of American pupils. This accounts for the rather fluent way in which I speak English.

#### Father a Dutch Composer

"My father, Willem ten Have, is one of the prominent Dutch composers, and he specializes particularly in music for the violin. It was with great pleasure that I saw on the programs of the concerts of the Conservatory of Music here several works of my father mentioned.

"I have a first prize of the Royal Conservatory of Brussels of the class of Ysaye. When I was seventeen years of age, and in the class of Ysaye, I intended to compete for the prize, but a French manager, having heard me play, insisted that I give a concert in Paris at the Conservatory of Lamoureux. Ysaye congratulated me and advised me to accept the proposition, which I did. When I came back to Brussels I was excluded from competing any further at the Conservatory because it is a rule with the institution that a pupil should never play in a concert before he has graduated, which I had ignored. My parents were much chagrined at the exclusion. For this reason, and without their knowledge, I tried very hard to be admitted again to compete at the Conservatory, and I finally succeeded on being admitted a year later. I was then concertizing in London, and I returned especially for the competition, leaving again that same night for London. Three weeks later I was awarded the prize of honor with congratulations of the jury. I then advised my father that I not only had been admitted at the Conservatory, but that I had been awarded the same prize which he had received forty years before in the same conservatory, but in the class of de Beriot.

#### Took Ysaye's Class

"The year after my graduation at the Royal Conservatory, Ysaye made his first tour in America, and although still very young I was designated to instruct the Ysaye class until his return. Not only did I direct his class, but I took his place in the famous quartet. I was first violin, Van Houtte the viola, Jacob the 'cellist, Marchot the second violin. All three were teachers at the Conservatory of Brussels. My sister is a pianist of reputation in Europe, and a pupil of Mrs. Sarvady, herself a pupil of Robert Schumann and known in the artistic world under the name of Wilhelmine Klauß. I have toured all over Europe giving recitals accompanied by my sister. When I traveled with my sister in England, our managers did not any longer call me ten Have, but twenty Have.

"For five years I was the concert master in the symphony concerts of Ysaye in Brussels, and I played as soloist under the direction of Weingartner, Levy, Mottl, Nikisch, Colonne, d'Indy. I had several recitals together with Harold Bauer and Stavenhagen—these at the Philharmonic Society of Paris.

"In 1905 I made a tour with Ysaye, playing for engagements which we had to play together, the double concertos of Bach, for the philharmonic societies of Varsovia, Paris and Brussels.

#### Lord Beresford as Music Lover

"One of my finest remembrances as an artist was of the several parties which we had at the beautiful estate of Lord Charles Beresford, the Admiral of the British fleet, and one of the most refined dilettantes of music in Europe. He always had in his home a gathering of the greatest artists in Europe, and you could seldom go there without meeting Van Dyck, the Wagnerian tenor; Fauré, the present director of the Conservatory of Paris; Gerber of the Conservatory of Brussels; Ysaye, Thomson, Moszkowski, Chaminade and many



Jean ten Have, Violinist, Who Has Joined Faculty of Cincinnati Conservatory

others. The most remarkable of the arrangements on the estate of Beresford was that for every quartet and every special artist he had a big tent on his lawn, so that music-lovers could go from one tent to another and hear the greatest artists give their performances in one afternoon.

"When I came to this country I was astonished to hear how many pupils declared themselves to be pupils of Ysaye. In connection with this, I remember that many young people wanted to have les-

sons from Ysaye, but as a rule that master, who, of a rather excitable temperament, did not want to listen to them, but sent them to Mme. Ysaye, who is his real manager. He would say, 'Voyez, Madame!' and Madame always found a kind word for the young men whose desire it was to become a pupil of the great master. Sometimes, however, before being able to see Mme. Ysaye they encountered in the lobby Elvire, who was a cook in the service of Ysaye for more than twenty years, and who, when it was time for dinner, did not allow any more pupils to come, for fear that the dinner would be cooked too much. I must admit that it would have been a pity, as this cook was as great a master at her art as Ysaye was at the violin."

### Florio Pupils in Principal Roles of "Princess Pat"

In Victor Herbert's operetta, "Princess Pat," which was given at the Standard Theater, New York, Monday, Sept. 4, David Quixano, a pupil of M. E. Florio, the New York vocal teacher, sang the part of the *Italian Prince*. In the rendition of the Neapolitan Song he captivated his audience completely and received marked applause and was obliged to repeat it. Another Florio pupil in the cast was Martin Haydn, who sang the part of *Thomas* capably.

### Concert for Music Students' League at Saugerties, N. Y.

SAUGERTIES, N. Y., Sept. 8.—Prof. Ralph Mazzotta, the Italian pianist, gave a concert on Sept. 5 for the Music Students' League in the Auditorium of the high school at Saugerties. An interesting program included a Beethoven Sonata, the G Minor Chopin Ballad, the D Minor Scherzo by Chopin and a Polonaise by MacDowell.

### MME. OLITZKA GIVES CONCERT

#### Contralto Appears at Asbury Park in Soldiers' Benefit

A concert for the benefit of the New Jersey Soldiers' Relief League was given at the Asbury Park Auditorium on Aug. 30 by Mme. Rosa Olitzka, the Russian contralto, assisted by the Criterion Quartet of New York, and by Mrs. Minnie L. Smith-Kliem, reader.

Mme. Olitzka sang "Stanzas de Sapho" by Gounod, numbers in German by Schubert, Humperdinck and Hindach and several songs in French and English. She was most enthusiastically received.

The Criterion Quartet, composed of John Young, Horatio Rensch, George Warren Reardon and Donald Chalmers, sang "On the Sea," by Buck, and "Mammy's Lullaby," by Spross. Messrs. Young and Chalmers appeared in solos. Mrs. Smith-Kliem's readings met with favor and the accompaniments of Winifred Lee Mayhall, Isabel Grant and Emil J. Polak were splendid. The concert was well attended and was a huge success in every respect.

### The Size of the Ganz-Spalding Audience

Manager Charles L. Wagner says: "I note in your last issue a telegram from Ocean Grove saying that Rudolph Ganz and Albert Spalding played to 10,000 people.

"This is not correct. I have always made it a rule to tell the truth about my artists. They played to between 2000 and 2500, as near as we could judge, and that's a splendid audience. If they never play to less than that I shall never worry.

"Of course, it was a large place and there was room for addition, but I can see no reason for multiplication."

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## BROADENS WASHINGTON SCHOOL MUSIC

### Hamlin E. Cogswell Develops System of Education at National Capital

WASHINGTON, D. C., Sept. 1.—In preparation for entering upon the duties of his second school year as music director of the public schools of the District of Columbia, Hamlin E. Cogswell proposes to broaden this particular branch in many ways, so that its work and influence will be recognized as a civil factor of the National Capital. During his initial year in association with the local Board of Education Mr. Cogswell made changes in the course of study, introduced a more serious appreciation of the music student and inaugurated a school orchestra and a music center. He made himself a part of the music of the public schools and not a director above it. Says Mr. Cogswell: "The accrediting of music as taught by outside teachers as a major study in the high schools is putting this subject on the same fundamental basis as other professions. This is already bringing out the necessity of the standardizing of music teachers and a music system. Much of this is due to the nation-wide influence of MUSICAL AMERICA and its tireless editor, who is making us look to America for our own musical development. And the public school is the nucleus of such development."

#### Recommends Free Courses

"During the coming year I mean to extend the mere classroom plan of studies and credit work into broader fields. I have recommended to the Board of Education the establishment of a free course in piano, violin and voice in the high schools for students whose general scholarship is high and who show a decided talent for music. Such pupils could receive instructions in classes of from fifty to seventy-five, carefully illustrated by an artist-teacher, say once a week. Individual recitations and demonstrations of such instructions could be made in the classrooms during the week."

"The School Orchestra, which was inaugurated last year, I mean to enlarge in numbers and scope. This is something that is very near to my heart, as I believe that few means offer a greater incentive to a pupil than to feel that he is an organized part of the musical pleasure of the community. Public school music should not be confined to vocal development, but should also include the instruments, a knowledge of music history, theory and the appreciation of music."

"It is my desire to cull this orchestra from the graded schools all over the city as well as the various high schools and to make the organization far-reaching in its purpose. During the last school year, most of the graded schools had some sort of orchestra, from a few pieces to as many as fifteen. The high schools, of course, did better. The combinations of these will in time form a creditable orchestra. The orchestra which accompanied the spring Shakespearean pageant was picked from high school students and thus was offered for the first time in the National Capital a school orchestra giving professional performances. It is my purpose to have such an organization study the simpler symphonies and selections from the operas and offer these at public exhibitions. "Of course, an orchestra means con-



Hamlin E. Cogswell, Music Director of Public Schools in District of Columbia

siderable outlay for instruments and it is my belief that these should be owned by the school and merely loaned to the students, especially the oboe, basson, French horn and such instruments. Already I have discovered one hundred orchestral students in the high schools and between three and four hundred instrumentalists in the grades. This is an excellent beginning. With increased enthusiasm and encouragement it will not be long before a thousand instrumentalists will be available for orchestral work."

"A serious drawback here for such music development is the regulation which prohibits classes for instrumental study after school hours, when by paying an individual fee of ten or fifteen cents pupils could receive instructions from the best teachers. This is done successfully in New York and could be done in the Capital City. I hope to see the Board of Education look favorably upon this recommendation. A well established school orchestra could readily be the means of raising funds to be used exclusively for the furtherance of the cause of music in the schools. I want to bring artists in recitals and lectures frequently before the school children."

"From my own experience in other cities I know what can be done with school music for community interests, when given the proper support from parents, teachers, officials and residents. I predict that in the near future every city will have orchestras of American musicians made possible from the public schools."

"I believe in music centers, too, where old and young may meet and study part-songs for pleasure and possible public exhibition. The center inaugurated last year at the Wilson High School proved so successful that it is my purpose to establish similar centers over the city for civic betterment. In this manner a people's chorus of a thousand voices or more could in time be gathered for the study of important choral works. With a people's chorus and a school orchestra in public concerts, the schools will be recognized as a serious factor in local affairs."

WILLARD HOWE.

#### Ganna Walska to Wed Physician

Mme. Ganna Walska, the Polish singer who made her debut in "Mlle. Nitouche" last April, is to be the bride of Dr. Joseph Fraenkel, a specialist in nervous diseases.

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### OVATION TO ELLEN BEACH YAW

#### California Singer Welcomed by Exposition Audiences

SAN DIEGO, CAL., Sept. 1.—Ellen Beach Yaw, the California soprano, was accorded an ovation at the Panama Exposition recently, when she appeared in a song recital at the organ pavilion. Exposition visitors filled every seat in the pavilion, and scores of crippled children and invalids, the guests of Miss Yaw, were in automobiles parked in the area near the organ.

After H. J. Penfold, executive secretary of the Exposition, had introduced Miss Yaw and had thanked her on behalf of the directors for her assistance in the Exposition events, the concert began with Miss Yaw's singing of an aria from "The Huguenots." She sang arias from "Lucia" and "La Traviata," many of her own songs, and several by Schubert. She was enthusiastically applauded after each number, and responded with many encores. Grace Bowers was at the piano and Dr. Walter E. Hartley at the organ. Miss Yaw ended the concert by singing "Home, Sweet Home," unaccompanied.

After the concert Miss Yaw sang "The Star-Spangled Banner" at the U. S. Fisheries Building, and was the guest

at the Ellen Beach Yaw supper at the Cristobal later.

In the afternoon a tea was given for Miss Yaw at the Women's Headquarters in the California Building by the Women's Board.

#### Florence C. Sturdevant of Elmira Composes New Songs

ELMIRA, N. Y., Sept. 8.—The publication of several songs by Florence Cleveland Sturdevant has created considerable interest in musical circles. The titles of these songs are "Ah, Love, Were I a King," "Li'l Gal," "Her Answer" and "Love in Springtime." Many prominent singers have given them a place on their programs. Mrs. Sturdevant is president of the Elmira College Endowment Club, chairman of the Morning Musicales program committee and a notable figure in the musical life of Elmira. In 1913 Mrs. Sturdevant appeared in recital at Elmira College.

#### Enlarged Organ Department for Von Ende School

With the engagement of Harold Vincent Milligen, organist of the Fifth Avenue Baptist Church, New York, the von Ende School of Music has made arrangements for special facilities for organ practice.



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## "BOY-VOICE" NOT THE FINEST TONE QUALITY FOR BOY CHOIRS

Goal for Choirmasters to Strive for Is the Approximating of the  
Ideal Soprano Tone, Which Is Regardless of Sex—Difference  
Between the Two Tonal Qualities Is a Matter of Partial

By DENISON FISH

[For six years Mr. Fish has been director of music and choirmaster at St. Mark's School, Southborough, Mass.]

"WHEN is a boy choir not a boy choir?" When the boy members of it do not sing with a peculiar quality which I call "boy-tone." It doesn't often happen so, but there are a few such choirs in New York and elsewhere—often where you least expect them. When the boy voice devotee describes "pure head quality—down to their lowest notes," be sure he does not mean a hooting, colorless quality in which all the vowels sound the same—usually like "oo" or "aw."

There is an ideal soprano quality, quite regardless of sex, just as there is an ideal violin tone. Of course, there are different tone-colors (apologies to Dr. Muckey) and a woman is usually capable of producing a greater variety of these than a boy, but that is because of her developed mentality, not her sex.

### Approximating the Ideal

The best boy choir should produce a tone which approximates as nearly as possible to this ideal soprano quality. Most boys' voices are lyric sopranos, with occasionally one which has a dramatic soprano quality. Many of the boy lyric sopranos could be made coloratura sopranos, for the boy's voice naturally

has the requisite flexibility, yet there is not sufficient time to train it. The woman has many years in which her voice may be matured, while by the time the director has a boy's voice well in hand the lad begins to grow up. However, my original point is this: Take a boy whose voice is trained to the highest point of efficiency, have him sing from behind a screen and the hearers ought not to be able to tell that it is not a woman singing.

To pursue the above violin comparison, suppose the instruments of the string choir in the orchestra were animals and grew from toy-fiddle-hood, the female of the species, into violins and violas—the males into 'cello—and double basses. When the young 'cellos were the right size for it, they could produce the tones of the violin range, and as they grew bigger, the viola tones. So with the human instrument, though in a less obvious way, since it does not follow that every big man is a bass and every large woman an alto. A boy, at a certain stage of his physical growth is capable of producing the same soprano tones which the full grown woman can.

### Where Supply of Boys Is Limited

Many of our boy choirs contain too large a proportion of boys who have passed the stage when their vocal apparatuses are capable of producing the soprano tones correctly—so they sing with "boy-tone" which many good churchmen and devout old ladies adore, but which no good musician will tolerate, if he can help it, unless his life depends on it. Unfortunately, this is often the case, especially where the supply of boys is limited.

To go back to our animated fiddles again. Suppose you had to form an orchestra, using violas to play the first and second violin parts, producing the high-

est tones by harmonics, or, better still, playing harmonics "down to their lowest notes" like the boys with their "pure head tone." Some would be found to like this sort of "music," as there are those who like the mandolin and banjo.

The difference between the boy-tone and the ideal soprano tone is probably a difference in the number and arrangement of the upper partials. Possibly the "boy-tone" soprano sings by producing a strong harmonic, only of the real bass or tenor tone, without sounding the fundamental at all. This may help explain the fact that the phonograph companies report repeated failures in trying to make records of boy soloists and only a few successes with certain individuals who do not sing with boy tone. With the others, the harmonic, or partial tones, being weaker than the fundamental, failed to make sufficient impression on the recording instrument.

### Resonance in Stone Churches

Another point showing where the ear is often deceived in listening to boy choirs is that most of our large Episcopal churches are extremely resonant buildings, built of stone, which reinforces and enriches the tone. Take the same boys into the carpeted and curtained wood and plaster church across the street and what is the result?

When a boy gets to be fifteen years old, or 5 ft. 6 in. tall, or weighs 130 lb., the chances are that he should not be singing soprano, no matter how much his choirmaster may need him for the Easter service. The boy's voice should not break. He should not be retained in the choir until that time and then earnestly advised to rest his voice for at least six months "during the period of mutation." The old rule, "Retain all voices until they break," is hard enough on the boy, but it is the choirmaster who pays the heaviest penalty for keeping to it, in the vitiated tone of his sopranos. It is easy to observe when a boy is no longer pronouncing all the vowels distinctly on his highest tones. Then he should be changed to the alto part, if there is room for him, or dropped from the choir altogether, but, at any rate, he should not be permitted to remain and corrupt the tone-quality of the others and lessen his own chances of having a good singing voice when he grows up. It is not singing while the voice is changing which is harmful, but singing at a pitch which the vocal mechanism within one's body cannot correctly produce.

### New York's First "Song and Light" Festival

New York City held its first "Song and Light" Festival on Wednesday, Sept. 13, at the lake in Central Park, commencing at 8 p. m. The program follows:

Conductor, Harry H. Barnhart; Master of Lights, Claude Bragdon; Soprano, Mme. Alma Simpson. "America," McCabe; "Marche Joyeuse," Chabrier; "Pilgrim's Chorus," Wagner; "Hail Bright Abode," Wagner; "Siegfried's Rhine Journey," Wagner; "O Lovely Night," Offenbach; "The Blue Danube," Strauss; Solo, "Dich Theure Halle," Wagner; Community Singing: "Nancy Lee," "Old Black Joe," "My Old Kentucky Home"; "Cosatschoque," Dargomijsky; first public hearing of "March! March!" and "Joy! Brothers, Joy!" by Arthur Farwell; "Gloria," Mozart; "The Heavens Are Telling," Haydn; Mozart (from "The Queen of Sheba"); Goldmark; "Hallelujah Chorus," Handel; "Our America," Augusta E. Stetson; "Star Spangled Banner," Frederic Watson's Orchestra.

Among the singers who have been studying with Mme. Ella Backus Behr this summer at Hyannis, Mass., are Marta Cunningham, soprano, of London, and Mrs. Marshall Farnum, contralto, a sister-in-law of Dustin Farnum, the widely known American actor. Mme. Behr remains at Hyannis until Oct. 1, after which she returns to New York to open her studios in West Ninety-first Street.

### MAKE ORGAN "RECORDS"

Instrument Inclosed in Two Sound-Proof Chambers for Purpose

According to the *Diapason*, it has been found possible to make satisfactory talking-machine records of organ playing. Richard Keys Biggs, the Brooklyn organist, has made several records for the Victor company, playing upon an instrument manufactured by the Estey Organ Company. The instrument is entirely inclosed in two sound-proof chambers. From these the tone can issue only through two square tone openings, about six feet in size. Thus the recording machine will catch the full effect of the organ if it can be connected to the tone openings. The Estey and Victor experts have secured the conveyance of all the organ's tones through specially constructed resonators, controlled by delicate shutters that qualify it as desired. Among the organ records placed on the market are the Chopin Funeral March, the "Hallelujah Chorus" and hymn tunes so arranged that they can be used to accompany singing.

### Carl Friedberg to Play Novelties in His New York Recital

Carl Friedberg, the pianist, who is starting his third American concert tour early in October, will give his first New York recital at Aeolian Hall on Thursday afternoon, Nov. 9, and will present an almost entirely new program. Several works will be heard for the first time in concert in America, among them one of the most interesting compositions by the late Max Reger. Mr. Friedberg will appear together with Kreisler at a big concert in Paterson.

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## DEVELOPS ABLE ORCHESTRA IN MINNESOTA TOWN



ORCHESTRA OF PILLSBURY ACADEMY IN OWATONNA, MINN. INSET: ROY GRAVES, ITS CONDUCTOR

OWATONNA, MINN., Aug. 18—One looking for evidence of musical advancement in Minnesota need go no further than the beautiful little city of Owatonna in the southern part of the State, where, without looking for it, one becomes cognizant of the influence of the work of those who see opportunity, grasp it, develop it. Roy Graves, formerly of Faribault, and present head of the violin department of Pillsbury Academy, took note of the talent, application and ambition among the young people with whom he found himself. The ability to organize was not lacking in Mr. Graves. He brought his forces together and in five years has welded them

in such a way that the disadvantages of the natural and necessary change in personnel, incident to student life, are reduced to the minimum, and the Pillsbury Orchestra has become a force to be reckoned with in southern Minnesota. It numbers sixty-eight pieces. It gives free Sunday afternoon concerts that are largely attended and are counted more and more successful with each recurring season. It holds the record as "the largest and best Academy orchestra in the Northwest." An invitation to play at a large convention in Minneapolis may be taken as evidence of its enviable standing.

F. L. C. B.

### California State Laws Discourage Organ Recitals in Churches

The bad musical effects of California's law refusing to exempt from taxation churches which permit entertainments for which an admission charge is made

are pointed out by the *Pacific Coast Musician*. This may explain why such noted organists as Edwin H. Lemare, Clarence Eddy and Walter Handel Thorley have been heard so seldom during their residence in southern California. The fine churches are closed to organists for recital work, and concert auditoriums, not always good from the viewpoint of attendance, have to be secured. It can easily be seen that the fee of a distinguished organist could not be met by a voluntary collection or a silver offering.

Edwin H. Lemare in Recital on New Organ at Van Nuys, Cal.

VAN NUYS, CAL., Sept. 1.—Edwin H. Lemare, the distinguished organist who is spending the summer in California, gave a recital recently at Van Nuys in the high school auditorium. Mr. Lemare played upon the new electro-pneumatic organ which was installed last year. A large number of music lovers from all points in southern California attended, as this was the first time that Mr. Lemare played in public in that section of the State. Mr. Lemare played a number of his own compositions, besides Bach's A Minor Prelude, his own transcription of Boccherini's Minuet, Mendelssohn's Sixth Sonata, and the Hollins Concert Overture in C Major.

Victor L. Schertzinger, composer of the musical spectacle, "Civilization," left recently for Los Angeles, where he will begin preliminary work on Thomas E. Ince's next big production.

### Huntington Choral Club Elects New Officers

HUNTINGTON, W. VA., Sept. 3.—The election committee of the Huntington Choral Association met recently and elected officers for the Huntington Choral Club as follows: President, O. T. Fricke; vice-president, H. A. Davidson; secretary-treasurer, Virginia Foulk; librarian, F. R. Peck; chorus master, G. R. Watts; hall and stage managers, R. Dalton and R. Reynolds. The rehearsals of the club are to begin on Sept. 25.

### Claude Warford Resumes Teaching

Claude Warford has returned from his vacation, which was spent on Long Island, Me., and has resumed teaching at his studios in the Metropolitan Opera House Building and at the Warford

School of Music in Morristown, N. J. For the coming season Mr. Warford proposes giving again the regular monthly student concerts, concerts by his advanced students in both the Wanamaker Auditorium and Chickering Hall and a series of Artist Concerts for the students of the Warford school. The first of the latter will be a song recital given by Mme. Buckhout, "the singer of dedicated songs," on Friday evening, Sept. 22.

### Aline van Barentzen Plays in Bar Harbor Benefit

Aline van Barentzen, pianist, played at a concert for the benefit of the Bar Harbor Hospital, Bar Harbor, Me., last week. Her numbers included a Chopin ballade, a Grieg selection and, as a closing number, the difficult Second Hungarian Rhapsodie of Liszt.

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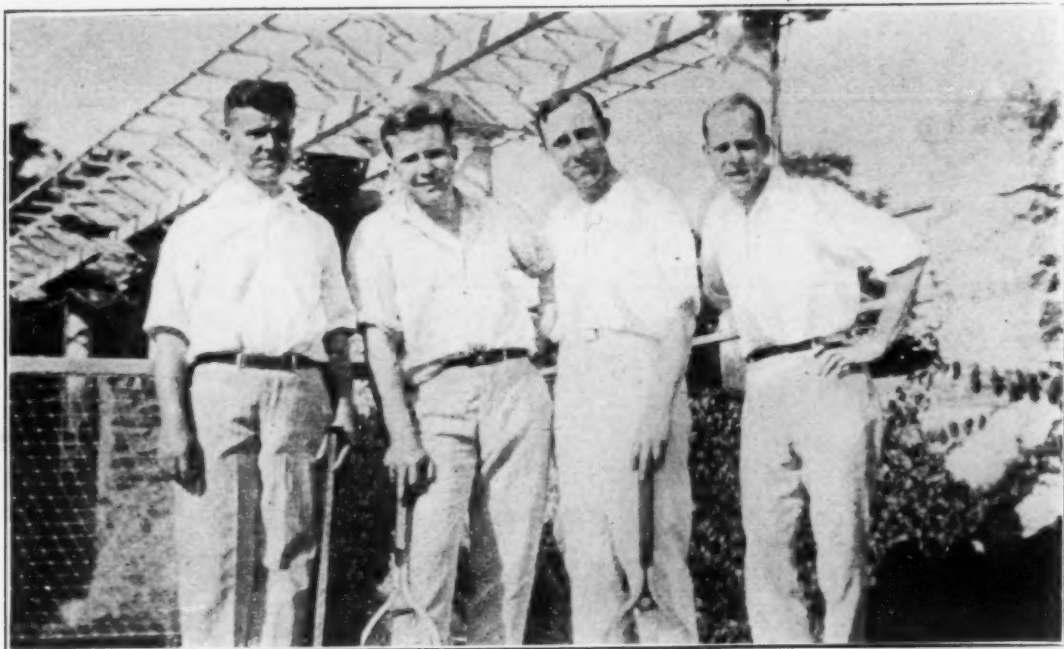
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## COMPOSER-PIANISTS TEST THEIR TENNIS TECHNIQUE



Tennis Enthusiasts Among Composers and Pianists. From Left to Right, Francis Moore, William Reddick, Harry Gilbert and C. Linn Seiler

THE out-of-doors call to musicians, especially those of the younger generation, is a strong one and this summer at the home of C. Linn Seiler, the composer, at Bronxville, N. Y., tennis doubles of Mr. Seiler and his friends were frequent events. In the above picture are shown Francis Moore, best known as accompanist for many celebrated artists, among them Maud Powell

and Louis Graveure; William Reddick, accompanist for Alice Nielsen (both Messrs. Moore and Reddick are gifted composers, though better known as pianists); Harry Gilbert, accompanist, organist and composer, and Mr. Seiler. The snapshot was made one afternoon when these composers and pianists assembled on the courts at Bronxville to prove the efficacy of arm development for the piano as a means to tennis mastery.

### WHITE-SCOTNEY TOUR

Boston Basso and Soprano Gaining Notable Australian Successes

BOSTON, Aug. 29.—Mme. Evelyn Scotney, the prima donna soprano, and her husband, Howard White, basso, who are making their first concert tour of Australia, are meeting with remarkable success. When last heard from they had given concerts in most of the principal cities and were then about to appear in Adelaide, Brisbane, Sidney and some of the smaller cities before sailing for America. The artists have had an unusual record in Melbourne, where they gave ten concerts within four weeks, a remarkable experience in war time.

Although Mme. Scotney is an Australian by birth, she and her husband are loyal American citizens, and all their programs contain a generous share of songs by American composers. Mr. White writes: "The audiences are most appreciative, and seem very fond of our American songs." He and his wife will sail for America on Sept. 13, and will give concerts in this country during the coming season. W. H. L.

Leila Holterhoff to Make New York Début on Nov. 27

Among the artists who will make their debuts before New York audiences this coming season is Leila Holterhoff, the young blind soprano from California. She has successfully appeared in Paris, London, Florence, Berlin, Munich and many other cities in Germany, France, Italy and England. Miss Holterhoff has spent the summer at Los Angeles, Cal., where she sang in a number of concerts and private clubs. Her first New York concert will take place at the Comedy

Theater on the afternoon of Nov. 27, but previous to that concert she will appear in Boston on Oct. 28 and in a number of other cities. Miss Holterhoff's concert tour is directed by Annie Friedberg.

### Goritz Saves Boys from Drowning at Schroon Lake

Last week at Schroon Lake, N. Y., in the Adirondacks, where he has been spending the summer this year, Otto Goritz, the noted baritone of the Metropolitan Opera saved the life of three young boys, who had upset the canoe in which they were boating on the lake. The Metropolitan baritone was returning from a motor trip. Arriving at his house he heard yells of distress. Without delaying a moment he rushed down the hundred or more steps which separate his house from the lake, dashed into his motor boat, and in two minutes was at the scene of the accident. Two of the three boys were unable to swim, and all three would surely have drowned but for Mr. Goritz's arrival.

### Leading Orchestras to Play Mrs. Beach's Compositions

Mrs. H. H. A. Beach, the distinguished composer-pianist, who was accorded such a sensational reception on the Pacific Coast last season, when she played her own compositions with various orchestras, including the San Francisco Festival and Los Angeles Symphony, has been taking a needed rest during the summer at Hillsboro, N. H. She is making preparations for a busy season. On March 2 and 3 the Boston Symphony Orchestra will produce Mrs. Beach's Concerto, with the composer as soloist. This concert will be given in Boston. A long

series of concerts is being arranged for the Middle West, which will occupy a good part of Mrs. Beach's time in November, December and January. The Los Angeles Symphony Orchestra has made arrangements to play her "Gaelic" Symphony in Los Angeles, Feb. 16 and 17.

### GUSTAV BECKER RETURNS

Pianist Will Introduce New Ideas in His School and Studio

Gustav L. Becker, the New York piano teacher, has returned to the city from his vacation to resume his studio activities at Steinway Hall and at his school, the American Progressive Piano School, at 114 West Seventy-second Street.

"I have had great opportunities to plan out my work for this season," said Mr. Becker to a MUSICAL AMERICA man the other day, "and as a result of my summer's deliberations I shall put into practice a number of new ideas in my studio work. At the school we employ the Progressive Series of Piano Lessons, of which Leopold Godowsky is editor in chief. I find this work to be of especial value to those students who are preparing to teach or who desire to become serious musicians as well as mere pianists."

Mr. Becker spent two weeks with his family at Winthrop, Mass., and then proceeded to Douglas Hill, Me., where, at the large inn, he gave two recitals that aroused considerable interest. One of the features of his performance was his improvising on themes suggested by some of his auditors, who recited fragments of verse upon which Mr. Becker built highly ingenious musical settings. During the forthcoming season several of his pupils will appear in a series of piano recitals planned by the Music League of America in the Comedy Theater.

### Samoiloff Returns from Vermont to Resume Teaching

Lazar S. Samoiloff, the Russian baritone and vocal instructor, has returned from a trip through the Blue Mountains of Vermont. As a relief from the strenuous labor of giving from eighty to ninety lessons weekly, Mr. Samoiloff played golf with J. T. Gilmer on the Manchester and Bennington golf courses, and frequently motored to Lake George with his family. While he was at Edgemere, L. I., with his friend, Johannes Sembach, tenor of the Metropolitan Opera Company, he came to New York four times a week to attend to his summer classes in Carnegie Hall. His first pupils' recital is announced to take place on Oct. 4 at the Carnegie Chamber Music Hall.

### Donalda Guest of Lady Williams Taylor at White Sulphur Springs

WHITE SULPHUR SPRINGS, W. VA., Sept. 2.—Mme. Pauline Donalda of Covent Garden, London, and the Opéra Comique, Paris, has been the guest of Lady Williams-Taylor of Montreal, Can., at White Sulphur Springs, and her wonderfully trained soprano voice, with her gracious charm and radiant personality, has won for her many friends. Mme. Donalda has sung at several charity affairs, and gave a delightful musicale several days ago at the Stevens cottage before an afternoon tea which was given by Lady Williams-Taylor in honor of the singer.

### MME. DE SALES AS SUMMER COLONIST IN BREAD LOAF, VT.



Mme. Regina de Sales, the Vocal Teacher, at Bread Loaf, Vt.

Mme. Regina de Sales, the well-known teacher of singing, who has been spending the summer at Bread Loaf Inn, Bread Loaf, Vt., will return to New York about Sept. 10 and will reopen her studios in Carnegie Hall and the Hotel Wellington, Oct. 2.

The appended pictures show Mme. de Sales in company with her son Charles on the golf links and in her automobile, in which she has done considerable touring of the Green Mountains this season.

One of Mme. de Sales's pupils, Roberta Reviere, has given two concerts at Bread Loaf this season with much success. Esther Bancroft, another pupil, sang at two orchestral concerts at the Mount Kineo House, Moosehead Lake, Me., and Louise Mansfield sang several times recently with success in Iowa.

### Tacoma Musicians' Association Elects Its Officers

TACOMA, WASH., Sept. 1.—The Musicians' Association of Tacoma has elected the following officers: President, Walter Johnson; vice-president, M. L. Frost; Secretary, A. A. Richardson; treasurer, R. E. Pitchforth; executive board, Carl Bach, Tom Gilmore, F. Marek, E. J. Clothier, Hugo Schmidt, H. J. Tiedeman, George Johnson, C. R. Davenport, A. L. Hopkins. A. W. R.

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## FALL "POP" SERIES OPENED IN BOSTON

**Innovation of Having Soloists in  
Concerts Meets with Public  
Approval**

BOSTON, Sept. 6.—For the first time in the history of Symphony Hall, a second series of "Pop" concerts was inaugurated last evening. This second session of concerts in one summer is to be known as the New Pops and Operatic Concerts, and will run for three weeks, every evening, except Sunday, closing Saturday, Sept. 23. The band of Symphony players is conducted by Josef Pasternack, and the assisting soloists this week are Dora Gibson, soprano; Lillia Snelling, contralto, and Constantin Nicolay, baritone.

The program last evening was divided into three parts, the first and last being orchestral and the middle part operatic. Familiar operatic airs were sung by the soloists, accompanied by the orchestra, Miss Gibson singing excerpts from "Tosca" and "Aida," Miss Snelling from "Samson et Dalila" and "La Gioconda" and Mr. Nicolay from "Carmen" and "Don Giovanni." The appearance of soloists at these concerts was an innovation and made a pleasant change in the accustomed routine programs as we know them. The singers were all most cordially received, and each was obliged to sing extra numbers. Mr. Pasternack directed his players with discrimination.

Our "Pop" public is certainly having its thirst for music assuaged this season. The regular spring session of concerts was a marked success, then, at the Copley Plaza Hotel, concerts by Symphony players have been given nightly all summer, led by Mr. Maquarre and managed by Mr. Seydel, of the orchestra, and now the New Pops, which, judging from last night's attendance and enthusiasm, will be highly successful.

W. H. L.

### Church Post for Supervisor in York, Pa.

YORK, PA., Sept. 9.—J. Dale Diehl, the new supervisor of music in the York public schools, has been elected organist and chorister of Zion Reformed Church, to fill the vacancy caused by the resignation of Stuart S. Heiges. Mr. Heiges becomes the organist and chorister of St. John's Protestant Episcopal Church, this city, and succeeds Prof. John Denues, who goes to Grace and St. Peter's Episcopal Church, Baltimore. Mr. Diehl will act as the chorister of the Sunday school and of the large chorus choir of Zion Reformed Church. Percy M. Leinbaugh has been made the church organist.

G. A. Q.

## Christine Schutz Becomes Bride of Royal Dadmun



Royal Dadmun, Baritone, and Christine Schutz, Contralto, Who Were Married in New York on Monday of Last Week

—Photo © Mishkin

ANOTHER musical romance culminated in marriage on Monday, Sept. 5, when Royal Dadmun, the gifted baritone, Christine Schutz, one of the best young contraltos in the concert field, were wedded. The ceremony was private, the only guests being members of the bridal pair's families. The ceremony was performed by the Rev. Dr. Schoenfeld, pastor of Immanuel Evangelical Lutheran Church at Eighty-eighth Street and Lexington Avenue, New York.

The Dadmuns left on their honeymoon immediately after. Mr. Dadmun will sing in concert this season under the management of the Music League of America, while his talented wife will continue her concert career. Her concerts are under the direction of Haensel & Jones.

### Marion Green to Locate in New York

Another gifted Western singer, Marion Green, Chicago's well-known basso-cantante, is to locate definitely in New York City. While this may surprise followers of Mr. Green's art, his plan has been maturing for some time, as, having established an enviable reputation, particularly in the West, the many demands for his services in the East, have led him to believe that with New York as headquarters he would be within easier reaching distance from all directions. Following this resolve came another, namely, to lay aside all concert activities for the coming season (following his Worcester festival appearance, September 27), in order to devote his entire time to coaching and acquiring a new repertoire. During the season of 1917-1918,

however, Mr. Green will again be active under the exclusive management of Gertrude F. Cowen.

### A Contrast at Madison Square Garden

Here's a note worth reading, says a writer in the New York *Globe*. It came to us because we didn't go to the concert at Madison Square Garden last night given by the Civic Orchestral Society: "The last time we were at the Garden it was a fight. The scene came back to us as we heard this magnificent concert. What a difference! Before, cheering for a contest under high lights; now, cheering by a perfect audience of music-lovers for Wagner. Now I am convinced that New York does want good music. Now I know that music for the people will succeed. And I know, too, that tired business men who were there were less tired after hearing this music than after seeing pony ballets."

### Liszt's Gallantry to American Woman

Liszt's most charming compliments were always paid to the sex which Rubinstein called "adorable," recalls J. Cuthbert Hadden in the *Musican*. An American lady tried to tempt him across the Atlantic when he was old by saying he would surely make an immense fortune. "My dear lady," he replied, "if you stood in need of that large fortune, believe me, I would go."

## SILINGARDI TO GIVE NEW ORLEANS OPERA

**Meta Reddish to Make American  
Operatic Début in Season of  
Two Weeks**

NEW ORLEANS, LA., Sept. 6.—Announcement has just been made that the Silingardi Opera Company, which has been touring extensively through Europe and South America, will play a two weeks' engagement at the French Opera House in this city, opening the last of October. It is claimed the company is composed of 110 artists, dancers and choristers and has played successful engagements in all cities visited.

The leading singer of the troupe, Meta Reddish, is an American with a splendid voice and rare talent. She will make her operatic début in the States during the New Orleans engagement of the company. Other American singers with the troupe are Forrest Lamont, the tenor; Royer, Baritone, and Alfred Kaufmann, basso. A large orchestra is also promised.

As the Bracale Opera Company has canceled its engagement here during December, the Silingardi company will be the only opera company here until late March, when the Boston National Opera Company plays a short engagement.

A Community Chorus is being organized by Ruth Harrison and Benedict Grunewald, the first concert to be given during October, when many interesting numbers will be presented. D. B. F.



Frederick Gunster  
TENOR

Brooklyn, (N. Y.) *Daily Eagle*.—"The perfect enunciation of Frederick Gunster made his singing especially enjoyable, and his tone was clear and well placed. His voice has a beautiful, lyric quality. His numbers were received with enthusiasm."

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## NEW PHILADELPHIA MUSICAL SEASON DAWNS SOON

Sousa's Band Gives Final Willow Grove Summer Concert—Soloists Who Will Appear with Philadelphia Orchestra Announced—Behrens Club Rehearsing "Cavalleria"—Season of Boston-National Opera to Be Given in November

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Sept. 11, 1916.

THE twenty-first season at Willow Grove was brought to an end Sunday night, Sousa's Band concluding it with an attractive program. Woodside Park likewise closed a successful season, with Thomas F. Shannon and his aggregation of musicians. The regular musical season will now come into its own soon.

The new season of the Philadelphia Orchestra, which is the seventeenth and the fifth under the direction of Leopold Stokowski, will open Oct. 13. A special event will be the performance of the St. Matthew Passion music of Bach. An interesting list of artists engaged to appear with the orchestra for the coming season reveals Gabilowitsch, Hofmann, Samaroﬀ, Schelling, Bauer, Rose and Otilie Sutro, pianists; Schumann-Heink, Alma Gluck, Horatio Connell, Reinald Werrenrath and Elena Gerhardt, singers, while the violinists will be Elman, Zimbalist, Gittelson, Spiering and Rich. Hans Kindler will be the only cellist.

A series of Monday Morning Musicales to be given at the Bellevue-Stratford Hotel, similar in character to those given at the Waldorf Astoria in

New York, will be an important innovation in the coming season. There will be six of them under the patronage of a committee of prominent Philadelphia women, of which Mrs. Harold E. Yarnall is the chairman. The proceeds of these concerts will be donated to a number of worthy charities. The first event will take place Nov. 13 and others are scheduled for Nov. 27, Dec. 11, Jan. 8 and Feb. 5. The list of famous artists engaged includes Julia Culp, soprano; Paul Reimers, tenor; Thaddeus Rich, violinist; Anna Case, soprano; Eddy Brown, violinist; Antoinette Szumowska, pianist; Maria Barrientos, soprano; George Copeland, pianist; David Hochstein, violinist; Povla Frisch, soprano; Pasquale Amato, baritone; Frieda Hempel, soprano; Pablo Casals, cellist, and Ernest Schelling, pianist.

### Illustrated Musical Talks

The committee in charge of the illustrated musical talks, which were inaugurated last season at the Little Theater, has arranged a highly attractive series to be given this season at Witherspoon Hall, the proceeds to be devoted to the permanent endowment fund of the Philadelphia Orchestra. Those announced to appear and their subjects are Henry Gideon, on the "Quartet of Ancient Instruments"; Hedda van der Beemt, on "The Violin"; Mme. Szumowska, on "Chopin"; Oscar Sonneck, editor of the *Musical Quarterly*, Florence Leonard and a small group from the Philadelphia Orchestra, who will be featured with "Chamber Music" as the subject; Camille Zechwer, on "Descriptive Music"; the Matinée Musical Club, illustrating Mrs. Charles C. Collins' lecture and David Bispham, who will conclude the series.

Arthur Judson, manager of the Philadelphia Orchestra, has completed arrangements for the presentation of Josef Hofmann, Olga Samaroﬀ, Alma Gluck, Efrem Zimbalist and Mischa Elman in recital at the Academy of Music during the season. Three concerts of the Rich Quartet are scheduled to take place at Witherspoon Hall.

The Public Sight Singing Classes, under the direction of Anne McDonough, will resume activities this week at the Widener Branch of the Free Library. New classes will start work next month.

### Behrens Club Rehearsing "Cavalleria"

Mascagni's "Cavalleria Rusticana" will be the next opera to be given by

the Behrens Opera Club, rehearsals of which have begun this week. Delibes' ballet "Coppélia," which was successfully presented a few years ago, will be repeated. The cast which will be heard in the operatic production is: Santuzza, Zipporah Rosenberg; *Mama Lucia*, Bessie Leonard; *Lola*, Mrs. Max Roseneau; *Turridu*, Bernard W. Poland, and *Alfo*, Russell Spruance.

The Boston-National Grand Opera Company, Max Rabinoff, managing director, will offer a season of eight performances, consisting of six nights and two matinees during the week beginning Nov. 13. The repertoire will include Giordano's "Andrea Chenier"; Rubinstein's "Demon"; Mascagni's "Iris"; Offenbach's "Contes D'Hoffmann"; Gounod's "Faust," and Puccini's "Madame Butterfly." A complete Ballet Russe will be an adjunct to these performances. M. B. SWAAB.

### Western Teachers Students of Carl Lachmund

Carl V. Lachmund of Steinway Hall has closed the busiest summer term he has had for many years. Among the Western teachers who studied with him were Czar Nearing, head of the piano department of Bryant College, Tex.; Mrs. Ernest Lachmund of Duluth, Minn.; Alice Helen Reynolds of Russellville, Ark., and Zula Roe Ward, who has charge of the piano classes at Masonic School, Batesville, Ark.

### BRIEF CLASSES FOR CARREÑO

Noted Pianist to Teach for Six Weeks Before Beginning Tour

A cablegram from Mme. Teresa Carreño, the distinguished pianist, who is to tour America this season, dated Copenhagen, Sept. 7, advises that she will sail on Sept. 8 for New York on the Oscar II, arriving here about the twentieth of this month.

During the past few months J. W. Cochran, Mme. Carreño's personal representative, has received more than forty letters from former and prospective pupils, asking if Mme. Carreño would have time for a few lessons before her tour begins. It is to comply with these requests that Mme. Carreño is coming to this country so early. She will spend six weeks prior to the beginning of her tour at the home of her representative in Norwalk, Conn.

### New Vocal Head of Oklahoma School in Introductory Recital

OKLAHOMA CITY, Sept. 8.—On Tuesday evening, September 5, Edgar Cooke, new head of the vocal department of Musical Art Institute, was presented in recital. He was greeted by an unusually large and enthusiastic audience. Mr. Cooke has a charming, genial personality, and a tenor voice of fine timbre. Three Gypsy songs by Dvorak were characteristically given. The full dramatic power of his voice was heard to best advantage in the arias "Siegfried's Liebeslied" and "Canio's Lament." Pauline Roberts played artistic accompaniments. C. H.

The Minneapolis Apollo Club has engaged Regina Hassler-Fox for its opening concert on Nov. 14.



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HANDEL TRIENNIAL FESTIVAL (Crystal Palace, LONDON), Sir Frederic Cowen, Conductor. Before an audience of 15,000, with Chorus of 1,000 and Orchestra of 500. The other soloists were CLARA BUTT, contralto; ROBERT RADFORD, basso, and BEN DAVIS, tenor.

TWO BIRMINGHAM TRIENNIAL FESTIVALS  
"The Damnation of Faust" with GEORGE HENSCHEL, baritone. Dr. Hans Richter Conductor.

Sir Edward Elgar's "The Apostles," the composer conducting. (Mme. Donalda sang the rôle of "The Virgin.")  
Miscellaneous program, Sir Henry Wood, Conductor.  
Pablo Casals, cellist, played the Haydn Concerto and Mme. Donalda sang the "Salce, Salce" aria from Verdi's "Otello."

ST. CECILIA SOCIETY (FRANKFORT and ARNHEIM), Willem Mengelberg, Conductor.

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## DR. CARL PLAYS TO 2500 AT SAN DIEGO EXPOSITION

New York Organist Points Out Cultural Value of Dr. Stewart's Work in Series of Recitals

SAN DIEGO, CAL., Sept. 9.—Last Sunday afternoon some 2500 lovers of organ music congregated at the Exposition to hear a recital by Dr. William C. Carl, the noted New York organist. The program was superbly arranged and played. It contained important specimens of the works of Guilman, Widor, Lemmens, Boslet, Mendelssohn and others. To a representative of the San Diego Union Dr. Carl voiced enthusiasm over the beauties of the fine Exposition organ. Dr. H. J. Stewart also came in for high praise. In part Dr. Carl said: "I am delighted to see the splendid success Dr. Stewart has had since assuming his duties here. Such a work can never be fully valued, but is bound to be an education to the people in many ways. Fortunately in this country at present municipal concert halls are being built, and already in New York, Pittsburgh, Atlanta, Ga.; Portland, Me., and Buffalo, N. Y., much has been done to raise the taste of music and create a demand for the best."

"The activity of organists in the United States to-day is without parallel in any other part of the world. And in no other country can one have the opportunity of attending the recitals and hearing the amount of literature written for the organ as right here to-day. We find it at our various expositions, numerous concert halls, theaters, hotels, department stores and in many private residences. Many of our prominent men have their private organists and I have just learned that Mr. Spreckels is inaugurating a magnificent instrument in his home in Coronado."

South Carolina College Position for Pennsylvania Teacher

CHAMBERSBURG, PA., Sept. 9.—Mary Stewart Blair of Chambersburg has been appointed a member of the faculty of Limestone College, Gaffney, S. C. Miss Blair will teach pianoforte and the violin in the department of music. She is a graduate of Wilson College, Chambersburg, which she took a post-gradu-

ate course in piano under Olaf Jansen. She is a pupil of Professor Vieh of Smith College, Albert Lockwood of the University School of Music, Ann Arbor, Mich., and of Carl Faelten of Boston. Miss Blair also studied voice in the New England Conservatory of Music last winter. G. A. Q.

### Musical Program Receives Judge Alton B. Parker's Praise

In honor of the Hon. Alton B. Parker and his brother, Frederick Parker, a reception and musicale was given recently at Mohegan Farm, the home of Charles H. Baker. About fifty guests were present from the surrounding villages of Peekskill and Yorktown Heights. Caroline Koecher, soprano, was the soloist. On Miss Koecher's program were two songs by Ariadne Holmes Edwards, who was among the audience. These were "God Bless You, My Dear," and "Lullaby." The last-named is dedicated to Ruth Baker, daughter of the host on this occasion. Judge Parker predicted a brilliant future for Miss Koecher. All of her studies have been made with Guglielmo Caruson, the prominent New York vocal teacher. Among the guests were Dr. George F. Kuntz and his daughter, Bessie Kuntz; William Mann Irvine, president of Mercersburg Academy, and Mrs. Irvine; Mr. and Mrs. Gilbert Beaver, Mr. and Mrs. Arthur Southard, Dr. and Mrs. William West, and William Moore.

### Fort McHenry Park Donated for Francis Scott Key Memorial

Mayor Preston of Baltimore recently told of the arrangements made by the League of Municipal Authorities, Newark, N. J., for a monument in honor of Francis Scott Key, the composer of "The Star-Spangled Banner." The sculptor is Charles Niehaus, and the monument is to be at Fort McHenry.

"The United States government as well as Baltimore will commemorate the services of the author of 'The Star-Spangled Banner' in a fitting way," said Mr. Preston. "The Baltimore and Ohio Railroad has contributed a block of land and the McLean heirs another block, and the group that Mr. Niehaus has designed will stand at the entrance to the fort in a good sized park. I think it is an admirable piece of work and will enhance Baltimore's reputation as 'the Monument City.'"

## VARIED CONCERT PROGRAM FOR BOOTHBAY HARBOR

Prominent New England Artists Heard in Vocal and Instrumental Numbers at the Maine Resort



Geneva Jefferds, Soprano, and Loyal Phillips Shawe, Baritone, at Boothbay Harbor, Me.

BOOTHBAY HARBOR, ME., Aug. 26.—One of the final concerts of the season here, on Tuesday evening, at Assembly Hall, under the auspices of the Commonwealth School of Music, introduced two faculty members, Prof. Clarence G. Hamilton, pianist, and Albert Foster, violinist, assisted by two prominent Boston artists, Geneva Jefferds, soprano, and Loyal Phillips Shawe, baritone, with Leroy K. Armstrong of Providence, R. I., as accompanist. Here is the program:

Sonata in A Major for violin and piano, Handel, Messrs. Foster and Hamilton; songs: "Zueignung," Strauss; "Daybreak," Daniels; "The Weathercock," Lehmann; "Chère Nuit," Bachelet, Miss Jefferds; songs, "Hear Me, Ye

Winds and Waves," Handel; "Thomas der Reimer," Loewe; "Sands o' Dee," King; "An Exhortation," Cooke; "Uncle Rome," Homer; Mr. Shawe; soprano and baritone duet, "The Passage Bird's Farewell," Hildach, Miss Jefferds and Mr. Shawe; piano and violin, Sonata in A Major, Fauré; Messrs. Hamilton and Foster.

A pleasant feature of the program was the illuminating remarks made by Professor Hamilton, regarding each composer and his school. Miss Jefferds is a singer of rare abilities. Her lovely voice, her intelligence, her charming personality and flawless diction in German, French and English give her work decided distinction.

Mr. Shawe's delivery of the Handel aria was an artistic achievement of rare merit. The rich quality of his baritone was a delight to listen to and he gave all his songs an intelligent interpretation that made each vital.

In the familiar Hildach duet the singers gave great pleasure. They were obliged to repeat the number. Mr. Armstrong's accompaniments were played with discriminating taste.

Every seat in the hall was taken by an audience that was keenly appreciative.

Probably reminiscing over their Boothbay success, the two singers were "snapped" on the pier while waiting for the steamer, when Miss Jefferds was bound to Boston and Mr. Shawe was "seeing her off."

### Urges Revival of John K. Paine's Orchestral Works

An American composer unjustly neglected by our orchestral conductors, writes Henry T. Finck in the New York *Evening Post*, is John K. Paine. Theodore Thomas and Anton Seidl always welcomed his works, some of which are far superior to the average novelty imported from Europe. He himself liked his "Spring" Symphony best of all his works, and it certainly is a splendid composition. There is merit of a very high order also in his "Island Fantasy" and his symphonic poem, "The Tempest." His "St. Peter," the first oratorio written in America, would hardly bear revival, and it is doubtful if his opera "Azara," which occupied the last ten years of his life, is sufficiently theatrical to succeed; but his purely orchestral works deserve to be revived, and the present time, with its dearth of European novelties, is the time for placing these works once more before the public.

Among the new features in the normal department at the Cincinnati Conservatory are Mrs. Edgar Stillman-Kelley's lectures on pedagogy, in addition to a considerable amplification of her former courses in applied harmony and musical analysis.

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## LOUISVILLE TO HEAR RABINOFF COMPANY

Keith's Vaudeville Theater to Be  
Used for Opera Troupe's  
Performances

LOUISVILLE, Sept. 8.—An important early musical booking for this city is that of the Boston Grand Opera Company, which will sing three operas at Keith's Theater on Friday and Saturday, Oct. 20 and 21. Keith's Theater, though devoted to vaudeville, will be used, pending the building of an Auditorium, because of its great seating capacity and because of its large stage.

When the company sang here last year they used the Strand Theater, in the Masonic Building, and played to immense business in the medium and low-priced parts of the house, but to considerably less business in the parquet, dress circle and boxes. The seating arrangement at Keith's will provide great quantities of the lower priced seats, as well as the usual quantities of more expensive ones.

The company will sing "Andrea Chenier," by Giordano; "Iris," by Mascagni, and Gounod's "Faust." H. P.

### Dippel Auditions for Jersey City Pupils

Pupils from two of the vocal studios in Jersey City were given opportunity this summer to have Andreas Dippel hear their voices, and from the number several were asked for the cast of "The Lilac Domino," which is to be put on the road this season. Mrs. Jessie Fenner Hill and Mrs. Henrietta Foster Wescott each had their students in the number who sang for the director. Mme. Franziska Hopf, who has her home in Jersey

City and who, when a resident of Germany, lived in the same town as Mr. Dippel, arranged several of these hearings. A. D. F.

### TO REPEAT "JOAN OF ARC"

Oratorio Society Soon to Start Rehearsals for Bossi Work

The Oratorio Society of New York enters upon its forty-fourth season with the announcement of an interesting program of five concerts, under the leadership of Louis Koennenich. Rehearsals of this chorus commence next month at Carnegie Hall for Enrico Bossi's "Joan of Arc," which is to be given again on Dec. 8, with the following cast: Marie Sundelius, Rose Bryant, Grace D. Northrup, Morgan Kingston, Clifford Cairns and Master Lewis Perkinson. A full symphony orchestra and a large boy choir will assist. The other concerts of the season are as follows:

Handel's "The Messiah," Dec. 28 (afternoon), and Dec. 30 (evening), with Mabel Garrison, Alma Beck, Reed Miller, and Arthur Middleton as soloists; Mendelssohn's "Elijah," Feb. 13, with Grace Kerns, Nevada Van der Veer, Albert Lindquist, and Louis Graveure as soloists. Bach's "St. Matthew Passion," April 5, with Corinne Rider-Kelsey, Henriette Wakefield, Paul Draper, and Reinold Werrenrath as soloists.

In the subscription sale a departure from former practices is the opportunity afforded the public to secure seats for as few as two of the five concerts, at the subscription price.

### Doris Barnett to Resume Teaching

Doris Barnett, the gifted young pianist, who has been busy with her summer class at Seal Harbor, Me., will reopen her studio in New York this month. Miss Barnett hails from Australia and is a pupil of Leopold Godowsky. She made a successful debut in London, and has played with noteworthy results in Graz, Austria; Klagenfurt, Austria; Buda Pesth, and Győr, Hungary.

## Frances Pelton-Jones to Play New Works for Harpsichord

Frances Pelton-Jones, the gifted American harpsichordist, who was obliged to cancel most of her last season's bookings because of a severe automobile



Frances Pelton-Jones, the Gifted American Harpsichordist

accident, is looking forward to a busy season. Miss Pelton-Jones has already arranged for appearances at Columbia University, Dec. 16; Pittsburgh Tuesday Musical Club, Nov. 7; Matinée Musical Club, Philadelphia, April 10; Schubert Study Club, Stamford, Conn., Oct. 23; Hackensack Woman's Club, Jan. 18; Northwestern University, Evanston, Ill.; University of Wisconsin, Drake University, Des Moines; De Pauw University, Greencastle, Ind. Negotiations are pending with Mount Holyoke College, University of Illinois, Smith College and a number of musical clubs and artists' series.

Miss Pelton-Jones has devoted much time to unearthing new compositions that are suited to the harpsichord. "The classics I always play," said Miss Pelton-

Jones, "but modern numbers, like Grainger's 'Shepherd's Hey,' Paderewski's 'Minuet' and A. Walter Kramer's 'In Elizabethan Days,' are admirably suited for the harpsichord. Although Arnold Dolmetsch, the great musical antiquarian, held that much of the present-day music could be adapted as well to the harpsichord and clavichord as the old music to the modern piano, I should not advise an inexperienced harpsichordist to attempt it. There are too many complications in the different musical idioms of past and present."

### ROXAS PUPILS IN CONCERT

Artist Students Heard in Program at Bay Shore, L. I.

Maestro Emilio Amico Roxas, the noted Italian vocal teacher and operatic coach, has returned to New York from his summer's stay at Bay Shore, L. I., where he conducted his summer classes with conspicuous success. He resumes teaching in the city on Sept. 15.

On Aug. 31, summing up, as it were, the work of the summer session, he gave a concert at the Carleton Opera House at Bay Shore, in which appeared Lorene Rogers, soprano; Mme. Emilio A. Roxas, mezzo-soprano, the Maestro's wife; Alvin Eley, tenor, and Jules Rigoni, baritone, four artists who have made their studies under his guidance.

Mme. Roxas, who came over from Italy in the early summer, earned a well-deserved success with her singing of the Habanera from "Carmen," the familiar "Samson and Delilah" aria and songs by Tosti and her husband. She is an artist of fine ability. There was great charm in Miss Rogers' delivery of a Bizet aria and an old English group of airs, which she sang with real expression and taste. Mr. Eley's singing bore witness to the steady advance he is making under Maestro Roxas in arias from "L'Elisir d'Amore" and "Mignon." His singing in duets from "Traviata" with Miss Rogers and "La Forza del destino" with Mr. Rigoni was truly admirable. Mr. Rigoni's fine baritone was heard in songs by Tosti and in the Verdi duet. In both he proved himself a worthy artist. Maestro Roxas presided at the piano in his wonted artistic manner, and was congratulated on all sides at the conclusion of the program.

Mme. Margaret Matzenauer, the celebrated prima-donna contralto of the Metropolitan Opera Company, has selected and approved from the compositions of modern composers Thirty-three Songs for Recital and Teaching Purposes.



The list, bearing a fac-simile autograph of Mme. Matzenauer, will be sent upon request by

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## CHERNIAVSKY TRIO IN SEATTLE RECITAL

First Appearance After Vacation  
at House of Governor of  
British Columbia

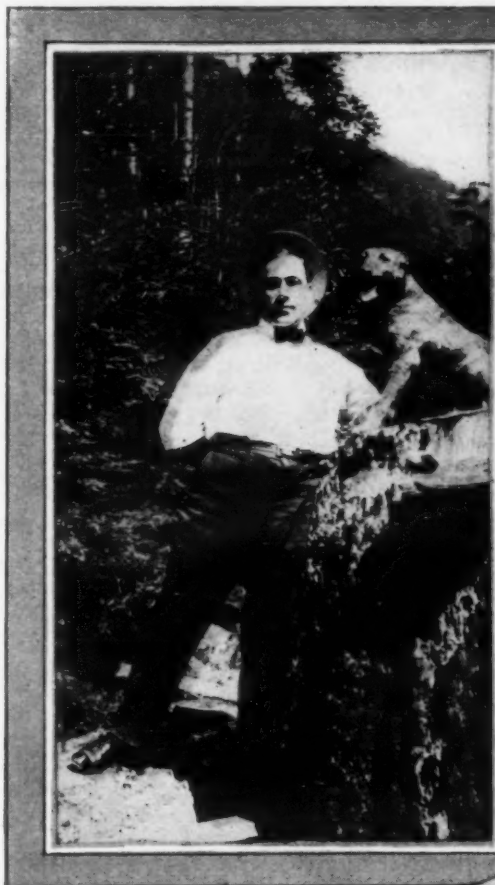
SEATTLE, WASH., Sept. 6.—The most important musical attraction during the past week was the concert given by the Cherniavsky Trio, at the Moore Theater, Sept. 1. This was the first appearance after their three months' vacation spent in Victoria, B. C., where that part of the family now in America, consisting of the father, mother, Gregor, Leo, Jan, Mischal, Alex and Elza, occupied the private residence of the Governor of British Columbia.

The program opened with the big Schubert Trio, Op. 99, in B Flat Major. The four movements were given with a finished interpretation always achieved by this organization; each member seems to forget his own individuality as a soloist and for the time is simply a part of the harmonious picture. Two violoncello solos, "Kol Nidrei," by Bruch, and "Souvenir de Spa," Servaise, played by Mischal Cherniavsky, were given with fine feeling, bringing out all the beauties of the instrument. Jan Cherniavsky is a most remarkable pianist and his Chopin group seemed especially suited to his temperament, the Nocturne in E Major, Prelude No. 24, and the Polonaise in A Flat. This last was given a dramatic reading.

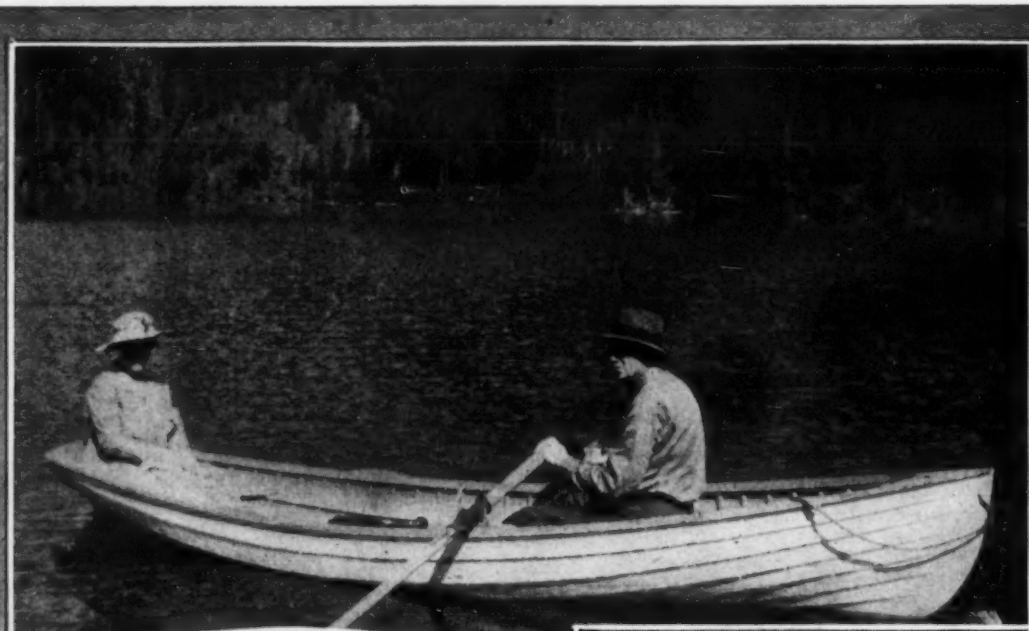
The Violin Concerto, by Ernst, was Leo Cherniavsky's number, which was nobly done, all the fire and vigor of the artist being poured out in the delivery of the composition. To finish the program, three numbers arranged by L. J. C. Cherniavsky for the trio were played: Andante Religioso, Thomé; Serenade, Arensky; Slav Dance No. 2, Dvorak. Each artist had responded to numerous encores, but still the audience requested more and other numbers were given to satisfy the large and representative assemblage. The accompaniments of Alex Cherniavsky were no small part of the program.

Seattle people are most especially interested in these artists, because we have in our midst a brother of the members of the famous trio, Gregor Cherniavsky, who has come to Seattle to make his home, having opened a studio in the Fischer Studio Building, where he has quite a class of violin pupils from Los Angeles and San Francisco, Cal., Oregon, Washington and British Columbia. Gregor Cherniavsky's studio is a very interesting place, for, as a small boy, he began his studies with the great Leopold Auer, and was finally his first assistant, and many souvenirs of his early life are found in his rooms. Gregor was such a favorite with his master that the latter presented him with a quilted satin violin cover, with the name "Leopold Auer" and the date, "1860," embroidered on it; this cover is three-quarters size and was used by Auer when he was only fourteen years old, and a pupil at the Conservatory in Paris. Another valued souvenir is a photo of Anton Rubinstein, which he himself gave to Gregor Cherniavsky when he was seven years old, the year of Rubinstein's death, in 1893. Another interesting photograph, taken in 1904, shows Auer with his pupils, in-

## Vacation Days with Seattle Musicians



Seattle Musicians on Vacation at Lake Crescent in the Olympic Mountains in Washington State. Upper Left, Phillip K. Hillstrom, Baritone, with His Dog Tara. Upper Right, Professor and Mrs. A. F. Venino. Lower Left, Edna Coleman, Pianist. Lower Right, Mrs. Alice Maynard Griggs, "Musical America's" Correspondent in Seattle



SEATTLE, WASH., Aug. 30.—Many Seattle musicians have spent their vacations at Lake Crescent in the Olympic Mountains. Included in the number are Mr. and Mrs. A. F. Venino, Edna Coleman, Phillip Hillstrom, Helen Trumbull and Mrs. W. W. Griggs. Both Mr. and Mrs. Venino were pupils of Leschetizky. With them were their children, Walter and Luella, twins, aged eight. Mr. Venino is a member of the faculty of the College of Fine Arts at the University of Washington and Mrs. Venino also teaches and does concert work. Miss Coleman teaches children, Miss Trumbull is a pianist and Mr. Hillstrom a vocal teacher, having classes in Everett, Tacoma and Seattle.

A large number of pupils took advantage of the Summer School at the Cornish School of Music. Calvin Brainard

cluding Gregor Cherniavsky, now a young man, and Mischa Elman and Zimbalist, boys of seven or eight years of age. Gregor Cherniavsky won the gold medal in a competition with thirty-two violinists of the Imperial Conservatory of Petrograd; he received signal honors in Moscow, Berlin and Vienna. He was the teacher of his brother Leo, now the violinist of the Cherniavsky Trio.

A reception for the new teachers was

given at the Cornish School of Music, Sept. 5. The musical program preceding the reception was given by Mrs. Sara Y. B. Peabody, soprano, who has a beautiful lyric voice. Edward Hellier-Collins, violinist, a graduate of the Victoria College of London, playing the Nocturne, Op. 9, No. 2, Chopin-Sarasate, with fine technique and an easy manner. He also gave Gluck-Burmester, Mendelssohn and Kreisler numbers. Dent Mowrey, pianist, the concert pianist from the Leipzig Conservatory, and also a pupil of Harold Bauer, won his hearers at once by his brilliant, masterful execution. His group of Brahms Waltzes

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Hall. The cast included many leading society women of Tacoma, Cleelum, Hoodspout, Everett and Seattle. The musicians interested were Mrs. Albert Charles Phillips, president of the Washington Red Cross Society, an accomplished pianist and harpist; Mrs. William Peabody, soprano, who was recalled until, as she said, her "stock of songs had run out," and Nellie C. Cornish, who as "drum major" was a great success. The dancing of Llewlyn Smith and Jorg Fasting was highly pleasing. Nearly \$150 was cleared for the Settlement School. A. M. G.

was fine. The group of his own compositions was most interesting. "Impressions of a Mid-Lent Procession," representing his impression as the procession passes by with the dancers, students from the Latin Quarter, and all the motley collection which makes up a street parade, was a splendid tone painting. "Phantasie" was a more spiritual conception and the "Spanish Gypsy Dance" for the "Spanish Gypsy" poem of George Eliot, was both Moorish and Spanish in its form and harmonies. Ellen Wood Murphy and Anna Grant Dall were the accompanists for the vocal and violin selections. A. M. G.

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AEOLIAN HALL, NEW YORK





George Chadwick Stock of New Haven, Conn., opened his studio in the Y. M. C. A. Building on Sept. 5.

Mme. Antoinette Szumouska-Adamowska, the noted Polish pianist, is spending the summer on Sutton Island, Mount Desert, Me.

A concert was given on Sept. 5 at Bridgeport, Conn., for the entertainment of the members of the First Catholic Slovak Union.

Prof. Isidor Troostwyk of New Haven, Conn., and his daughter, Mrs. S. B. Obadiah of New York, have been at Asbury Park for a short stay.

J. C. Beebe of New Britain, Conn., gave an organ recital on Sept. 3 at South Church, the first of a series. He was assisted by John T. Dowd, tenor.

Mrs. George S. Palmer gave a musicale at her home in Eastern Point, Conn., recently. Mrs. Palmer sang and was accompanied by Stanley Knight.

Lillian Hoffmeyer, daughter of N. J. Hoffmeyer of San Francisco, Cal., and Worth Heyer of Hartford, Conn., were married recently in San Francisco.

Emil Mollenhauer, the distinguished conductor and coach of Boston, and Mrs. Mollenhauer have returned from a delightful summer spent at Mere Point, Me.

Wallace Tuttle, baritone, gave a recital at the Christian Church, Grafton, W. Va., recently. He was accompanied by George Thompson of Washington, D. C.

Grace Anne Jewett, for the past seven years supervisor of music in the Bluefield (W. Va.) city schools, has resigned to accept a position in the State Normal School at East Radford, Va.

E. A. Leopold of New Haven, Conn., after spending the summer motoring, has returned to the city and has reopened his studio on Chapel Street, preparatory to resuming vocal instruction.

Dr. Frank Wilbur Chace, of Willamette University, Salem, Ore., spent his summer vacation in Seattle, Wash., where he was formerly located as organist of the First Presbyterian Church.

Josephine Knight, the soprano, has returned to her home in Boston from Peterboro, N. H., where she has spent the entire summer among the many musicians who summer in that colony.

Charles Nicholson, organist, has left Steubenville, Ohio, for St. Paul, Minn., where he will locate. Mrs. Nicholson, who was active in musical circles in Steubenville, will be greatly missed.

Mrs. Ruth Galbreath, a prominent member of the Afternoon Music Club, Jersey City, N. J., returned recently from a trip to western New York and reopens her piano classes on Sept. 15.

Mr. and Mrs. Robert R. Cone, graduates of the New England Conservatory of Music, organized the Deep River High School Orchestra while they were spending their vacation at Deep River, Conn.

Katharine Kemp Stillings, violinist; Robert Lunger, basso, and Harris Shaw, accompanist, all of Boston, gave a concert in Mattakeesett Hall, Duxbury, Mass., on Aug. 29, that attracted a large audience.

It is understood that the University of Maine Band, N. G. S. M., the only college band serving at the Mexican border, has been discharged from duty from Laredo, Tex., and will soon return home.

A concert was given recently at the Sachem's Head Yacht Club, Guilford, Conn., for the benefit of the village improvement association. Frances Thim, Robert Roehr, Lurine Mitchell and Frances Copeland appeared.

Edna Bradfield, violinist of Wilmington, Del., who is known in Philadelphia and New York for her concert work, has been spending several weeks with the musical colony at Yarmouth, Nova Scotia.

Members of the Jersey City Liederkranz had an outing over Labor Day to the Delaware Water Gap, the committee in charge being Mr. Ehlback, Mr. G. Klingstein, Martin Schindler and Charles R. Tartmann.

An interesting romance recently culminated in the marriage of Ina Mae Lapans, composer and head of the Lapans Music Publishing house in Minneapolis, Minn., and R. A. Robinson, a contractor, in Chicago, Ill.

T. L. Krebs, the author of "A Thousand and One Questions and Answers on Musical Theory," has left Wichita, Kan., and is owner and director with Joseph Maddy in the Wichita Falls College of Music at Wichita Falls, Tex.

Vida Jones, an accomplished pianist and instructor, has opened a studio in Elkins, W. Va. Miss Jones is a graduate of the Peabody Conservatory, Baltimore, and has studied with Arthur Friedheim, the noted pianist.

The Fairmount College and the Powers and Myers Conservatory of Wichita, Kan., have consolidated their music departments this fall. The name is to be the Fairmount College Conservatory and Frank Powers is to be the dean.

The last Friday evening concert for the benefit of the Statue of Liberty Illumination Fund was held on the steamer Mandalay on Sept. 8. Theo Holm, formerly of the Berlin and Frankfurt-on-the-Main operas, was the soloist.

Several hundred persons attended an organ recital given in the Bethel A. M. E. Church, Harrisburg, Pa., recently by Julian F. Alger, of Philadelphia. This was the opening recital on the new organ recently installed in Bethel Church.

J. Norris Robinson, director of the First Infantry Band of Wilmington, Del., which has been giving public concerts during the summer throughout the city, has been presented a silver-mounted baton by the members of his organization.

Employees of the Marlin Firearms Company, New Haven, Conn., are going to establish a band. There are to be from forty to forty-five pieces in the organization and plans are being made for weekly concerts to be given at the factory.

A concert was given recently at Stony Creek, Conn., by the Mollenhauer family for the benefit of the Church of Christ. Among those who appeared were Mr. Mollenhauer and his two sons, Eleanor Ward, Olive Pratt and Miss Bronson.

The annual outing of the Maine Federation of Women's Clubs took place Sept. 13-15 at the Kineo House, Moosehead Lake, Me. Music formed an important subject for discussion and will occupy a prominent place on this year's programs.

The following music teachers reopened their Bangor studios on or about Sept. 9: Abbie N. Garland, Mrs. Frank L. Tuck, Harriet L. Stewart, Elizabeth Smart, Georgia Holt, Miriam Boynton, Helena M. Tewksbury, C. Winfield Richmond and Knut A. Ringwall.

Boyd Wells, pianist, presented his pupils, Eugene Fiset and Warren Wright, of South Bend, Wash., at the Cornish School of Music, Seattle, Wash., Aug. 29. Both boys were members of the summer school and showed unusual talent and splendid instruction.

Edith Castle, the Boston contralto, has been spending the summer in Rockland, Me., where she has been conducting a successful class of summer students. Miss Castle will reopen her Boston studio, at 88 Gainsboro Street, the middle of this month.

Benjamin A. Reisman of Atlantic City has just completed a composition, "Monardo," a romance with words, dedicated to Pablo Casals, the noted cellist. Florence Wallace is to give the work its initial hearing soon at a Steel Pier concert in Atlantic City.

The cantata, "Prayer for Poland," will be presented at the Russwin Lyceum, New Britain, Conn., by a chorus of Polish singers, on Sept. 24. The production will be under the direction of Sigismund Stojowski, the Polish pianist, who is the composer of the cantata.

Jules Falk, violinist, and Josephine Comeford, contralto, of New York, were soloists with Martini's Symphony Orchestra, Sept. 3, in Atlantic City. Chabrier's "Espana" Rhapsody and Liszt's "Les Préludes" were part of the orchestral works heard by 8000.

H. Everett Hall of Brewer, Me., organist at the Unitarian Church of this city, has been substituting during the summer months at the Congregational Church at Northeast Harbor. His sister, Mildred Hall, is studying voice under Francis Rogers at Northeast Harbor.

Louis Mollenhauer, violinist of Brooklyn, who is staying at Stony Creek, Conn., and his two sons, also talented violinists, gave a most enjoyable concert recently for the summer colony at the "Creek." Mrs. Mollenhauer played the accompaniments most successfully.

Wilbur Follett Unger has returned from a vacation trip in Canada, where he visited the Thousand Islands, Montreal and Quebec. In the salon of the steamer Montreal on the St. Lawrence Mr. Unger gave an impromptu piano recital before an audience of about 500.

The closing entertainment of the community Chautauqua were held at Lenox, Mass., on Sept. 7. A violin recital by Ole Thebaldi, assisted by Florence Alice Stizel, soprano, and Helen Kelere, pianist, was the program of the afternoon. In the evening Miss Stizel gave a song recital.

Robert Weber, Jr., of Bridgeport, Conn., was chosen festival leader for the next meeting of the Connecticut Staats Sängerkreis, which will be held in Stamford. He is the youngest choral leader yet chosen for the post, and he will have the training of 1000 voices for the next sängerkreis.

A wedding of interest to musicians was that of Luella Weaver and Ray Palmer Burke of Bonanza, Ore., Aug. 17, at New Kirk, Okla. Mr. Burke is a prominent young teacher of Bonanza and Miss Weaver was a teacher in the Wichita, Kan., College of Music for six years.

Harold Geer, recently organist at Fall River, Mass., gave an organ recital before the Guild of Organists at St. Paul's Cathedral, Los Angeles, Cal. He proved a conservative but highly skillful performer, and his program covered a wide range of organ literature. He is a pupil of Andrews of Oberlin, and Widor of Paris.

The largest audience of the season assembled at the "Bungalow" in Short Beach, Conn., recently and enjoyed a joint recital by Ruth Helen Davis, co-author of "The Guilty Man," and Alfred Newman, the gifted young pianist. Alfred Newman made a profound impression with his sterling performance of his numbers.

A delightful musical program was given recently at the home of John W. Jones, a prominent singer of Tacoma, Wash. The guest of honor was Miriam Williams of Wilkesbarre, Pa., a well-known musician of that city. Raymond C. Robinson of Boston gave an organ recital recently in the First Congregational Church, Tacoma.

Mr. and Mrs. Theodore Lindberg, of Wichita, Kan., who motored to Colorado for their vacation trip, have returned for the opening of their musical school. Otto L. Fisher has returned after an automobile trip through Oklahoma and Texas. Olive Hill, of Wichita, has gone to California to spend the winter. She is a teacher of both piano and voice.

Lynchburg, Va., music lovers are anticipating with interest the appearance there on Oct. 13 of Efreim Zimbalist, the celebrated violinist, who will be presented at the Academy of Music under the local management of Emma Adams.

The Quartet of the Westville (Conn.) M. E. Church resumed its duties recently after a month's vacation. The members are Ruby Street, soprano; Ethel Ward, contralto; Griffith Hughes, baritone, and James Marroone, tenor. Mr. Marroone is in Canada camping, so he will have Mr. Denny substitute for him. Earle Robert Fulton is organist.

Caroline Pulliam, the New York coloratura soprano, has been engaged as prima donna in the operetta, "Fung Choy," at the Pantages Theater, Salt Lake City. Miss Pulliam has been singing all summer as soloist in the Sunday afternoon concerts in Pioneer Park, Salt Lake City, with Chisholm's Concert Band, and has received the plaudits of thousands for her work. The young soprano expects to return to New York by early winter to be heard in concert work.

An interesting recital was given by the pupils of Mrs. Grace Lee at Tacoma, Wash., Aug. 23. The following pupils were presented: Miss McNaughton, Miss Marsh, Mrs. Hall, Gladys Vickers, Doris Lee, Lorene Southwell, Faye Marsh, Lucile Vosburgh, Anna Bennett, Doris Hall, Mrs. Hurd, Alberta Boss, J. B. Loomis and Emma Peterson. Beth Appling, twelve-year-old daughter of Mr. and Mrs. R. A. Appling of Tacoma, Wash., also gave a piano recital. She is under the instruction of Grace Owens.

J. Herbert Springer, one of the youngest and most prominent musicians of Harrisburg, Pa., has been elected to the position of organist of the Fourth Reformed Church, Harrisburg. Mr. Springer has recently been filling the position of assistant organist of the Zion Lutheran Church of the capital city. The consistory further selected Stanley G. Backenstoss to continue as director of the choir of the Fourth Reformed Church, with Jacob Schnader as his assistant. Dr. Harry E. Klase, a prominent physician of Harrisburg, will act in the capacity of assistant organist.

Hundreds of Slavs and other music loving residents of Johnstown, Pa., gathered in the local Majestic Theatre on Sept. 4 to hear the first national singing festival of the Southern Slavs. Singers from many cities congregated to participate in the program, which was comprised of the works of Slavic composers. Among the novel features were selections by an organization of tambouritz players, using the native Southern Slav guitar. On the same evening a banquet in honor of the visiting singers and players was held in Croatian Hall.

Edmund Sereno Ender, organist and vocal teacher, has returned to his home in Minneapolis, after an extended motor trip. Leaving Minneapolis July 3, Mr. Ender drove his car through fifteen States. The most northerly point reached was Utica, N. Y. From there he went as far east as Springfield, Mass., where he attended the meetings of the National Association of Organists. After several weeks spent in the East, the tour was directed southward to Mt. Vernon, Va. Mr. Ender was away two months and traveled 5000 miles.

The Wednesday Club, of Harrisburg, Pa., the second oldest woman's musical organization of the country, has completed its program for the coming season. The working musicales will include studies in the "Tonal Art of the Nations," prepared by Prof. and Mrs. Edwin J. Decevee, of the Harrisburg Conservatory of Music. The first general musicale is scheduled for Oct. 19 in Fahnstock Hall, when Margaret Keyes, contralto, of the Metropolitan Opera Company, and Hans Kindler, cellist, of the Philadelphia Orchestra, will appear.

It is expected that many members of the newly organized Fort Fairfield (Me.) Chorus, Mrs. E. K. Guild, director, will participate in the Maine Music Festival held in Bangor, Oct. 5, 6 and 7. There are thirty members in the chorus as follows: Mrs. E. K. Guild, Mrs. F. W. Burns, Mrs. R. C. Gellerson, Mrs. F. O. Osborne, Mrs. H. L. Smith, Mrs. F. M. Whitehouse, Mrs. B. S. Williams, Mrs. L. D. Young, Mrs. Clyde Knight, Mrs. A. O. French, Mrs. W. N. Gould, Mrs. T. L. Rediker, Mrs. W. A. Richmond, Erna Knowles, Beatrice Whitehouse, Florence Stevens, Helen Bowler, Ellen Larsen, Helen Powers, Louise Spear, Maud Dorsey, Kathleen Goodhue, Lois Klippel, Lois Perry, Maxime Perry and Harriet Pearce.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Alcock, Bechtel.**—Lincoln, Neb.; Fremont, Neb.; Fairburg, Neb.; Kansas City, Mo.; Joplin, Mo.; Springfield, Mo.; Cape Girardeau, Mo.; Long View, Tex.; Wichita, Kan.; Columbia University, N. Y.

**Alcock, Merle.**—Lincoln, Neb.; Fremont, Neb.; Fairburg, Neb.; Kansas City, Mo.; Joplin, Mo.; Springfield, Mo.; Cape Girardeau, Mo.; Long View, Tex.; Wichita, Kan.; Mendelssohn Glee Club, New York; Orpheus Club, Buffalo; Bridgeport, Conn.; Columbia University, N. Y.

**Anderton, Margaret.**—Chicago, Sept. 29; Newark, Dec. 11; New York City, Dec. 12; New York (Columbia University), Feb. 16.

**Arkadig, Anne.**—Chicago, Nov. 15; New York (Æolian Hall), Dec. 5.

**Beach, Mrs. H. H. A.**—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Chicago, Jan. 3; Lake View, Chicago, Jan. 8; St. Louis, Jan. 12 and 13; Lancaster, Pa., Feb. 20.

**Beebe, Carolyn.**—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Summit, N. J., Nov. 28; Newark, N. J., Dec. 8; Bridgeport, Conn., April 9.

**Biggs, Richard Keys.**—Brooklyn (Boys' High School), Oct. 8, 15, 22, 29; Brooklyn (Academy of Music), Jan. 7.

**Buhig, Richard.**—New York (Æolian Hall), Oct. 24.

**Cadman, Charles Wakefield.**—New York (Æolian Hall), Oct. 17; St. Louis, Nov. 9; Chicago, Recital, Ziegfeld Theater, Nov. 15; Duluth, Dec. 8; Milwaukee, Dec. 12; Galesburg, Ill., Dec. 14.

**Casals, Pablo.**—Minneapolis, Jan. 19.

**Cochens, Carl.**—Minneapolis, Nov. 5.

**Copeland, George.**—New York (Æolian Hall), Nov. 21; Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.

**Craft, Marcella.**—Worcester Festival, Sept. 28, 29; Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Houston, Tex., Dec. 10; Providence, R. I., Dec. 15; Los Angeles, Feb. 4; San Francisco, Feb. 8; Chicago, March 12; Milwaukee, March 15; Buffalo, March 27.

**Czerwonky, Richard.**—Minneapolis, Oct. 29 and Dec. 29.

**De Bruyn, Roger, and Merced de Pina.**—New York (Æolian Hall), Oct. 31.

**Destinn, Emma.**—Worcester, Mass., Nov. 7; Minneapolis, March 30.

**Durno, Jeannette.**—Chicago, Dec. 3.

**Elynn, Myrtle.**—Chicago, Oct. 22; La Fayette, Ind., Oct. 23; Danville, Ill., Oct. 24; Crawfordsville, Ind., Oct. 25; Terre Haute, Oct. 26; Columbus, Oct. 27; Kokomo, Oct. 28.

**Fay, Maude.**—New York (Carnegie Hall), Nov. 8 (with Philharmonic Society).

**Ferguson, Bernard.**—Worcester, Mass., Nov. 6; Boston (Copley-Plaza Musical), Dec. 9.

**Foster, Fay.**—Lockport, N. Y., Sept. 14, 15.

**Ganz, Rudolph.**—New York, Biltmore, Morning Musicales, Dec. 15.

**Gideon, Henry L.**—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18; Lynn (A.M.), Malden (P. M.), Nov. 1; Malden, Nov. 22; (Brooklyn Institute), Brooklyn, N. Y.; Lynn, Mass., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24; New York (Columbia University), Jan. 3; Philadelphia, Jan. 4.

**Glenn, Wilfred.**—Worcester Festival, Sept. 26, 28; Buffalo, Nov. 23 (Guido Chorus); Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.

**Gotthelf, Claude.**—Chicago, Oct. 26; Kenilworth, Oct. 28; Chicago (Aft.), Maywood (Eve.), Oct. 31; Oxford, Ohio, Nov. 4; New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 15; Detroit, Nov. 19, 20, 21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Castine, Me., Dec. 6; Gloucester, Mass., Dec. 8; Taunton, Mass., Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Mass., Dec. 22; New York, Dec. 28.

**Grainger, Percy.**—Minneapolis, March 9.

**Green, Marion.**—Worcester Festival, Sept. 27.

**Gurowitsch, Sara.**—Sheridan, Oct. 9; Bozeman, Oct. 10, 11; Havre, Oct. 12; Kallispell, Oct. 13; Lewiston, Oct. 14, 15; Wenatchee, Oct. 16; Aberdeen, Oct. 17; Tacoma, Oct. 18; The Dalles, Oct. 19; Walla Walla, Oct. 20; Pendleton, Oct. 21, 22; Caldwell, Oct. 23; Twin Falls, Oct. 24, 25; Fort Collins, Oct. 26, 27; Raton, Oct. 28, 29; Las Vegas, Oct. 30; Santa Fe, Oct. 31; Mesilla Park, Nov. 1, 2, 3; Morenci, Nov. 4, 5; Clifton, Nov. 6; Tucson, Nov. 7; Tempe, Nov. 8; Phoenix, Nov. 9; Jerome, Nov. 10; Clarkdale, Nov. 11.

**Hemenway, Harriet Sterling.**—Lockport, N. Y., Sept. 15.

**Henry, Harold.**—New York, Nov. 6; Boston, Nov. 7.

**Hodgson, Leslie.**—Stamford, Conn., Oct. 4.

**Hubbard, Havrah.**—(Operalogues).—Nov. 4, Oxford; Nov. 9, New York; Nov. 10, Brooklyn; Nov. 13, Hackensack, N. J.; Nov. 14, Philadelphia; Nov. 19, Detroit; Nov. 20, Detroit; Nov. 21, Detroit; Nov. 22, Cleveland; Nov. 29, New York; Dec. 1, Woonsocket, R. I.; Dec. 4, Amesbury, Mass.; Dec. 5, Malden, Mass.; Dec. 7-8, Gloucester; Dec. 9, Portsmouth, N. H.; Dec. 11, Taunton; Dec. 12, Brooklyn; Danbury, Conn., Dec. 14; Dec. 15, New York; Dec. 18, Ware, Mass.; Dec. 22, Woburn; Dec. 28, New York; Bridgeport, Conn., April 20.

**Jorn, Carl.**—Minneapolis, Jan. 12.

**Kreisler, Fritz.**—Minneapolis, Mar. 16.

**Land, Harold.**—Yonkers, N. Y., Sept. 24; Trenton, N. J., Oct. 20.

**Lund, Charlotte.**—Brooklyn (Academy of Music), Oct. 22; New York (Æolian Hall), Oct. 28; Iowa State University, Oct. 31.

**Macbeth, Florence.**—Minneapolis, Dec. 15.

**Mannes, Mr. and Mrs. David.**—New York (Æolian Hall), Oct. 31, Nov. 21.

**Matzenauer, Mme. Margarete.**—Minneapolis, Oct. 20; New York, Dec. 14 and 15, with N. Y. Philharmonic.

**Menges, Isolda.**—Æolian Hall, New York, Oct. 21.

**Merrifield, Arabel.**—Minneapolis, Oct. 22.

**Middleton Arthur.**—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.

**Miller, Christine.**—Chicago, Oct. 4; Parsons, Kan., Oct. 6; Aberdeen, S. D., Oct. 9; Huron, S. D., Oct. 10; Mitchell, S. D., Oct. 11; Ft. Dodge, Ia., Oct. 13; Waterloo, Ia., Oct. 14; Dubuque, Ia., Oct. 16; Cedar Rapids, Ia., Oct. 17; Davenport, Ia., Oct. 18; Ottumwa, Ia., Oct. 19; New York City (Carnegie Hall), Oct. 22; Pittsburgh, Oct. 23.

**Nash, Frances.**—Worcester, Mass., Feb. 27.

**Orrell, Lucille.**—Pittsburgh, Pa., week of Sept. 20, with Sousa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.

**Parks, Elizabeth.**—University Glee Club, Providence, R. I., Jan. 26.

**Pollock, Frank.**—Chicago, Oct. 25.

**Princess Tsarina Redfeather.**—New York (Æolian Hall), Oct. 17.

**Purdy, Constance.**—Bangor, Me., Schumann Club, Oct. 27; Buffalo, N. Y., Nov. 11; Dunkirk, N. Y., Nov. 13; Erie, Pa., Nov. 14; Meadville, Pa., Nov. 16; Ashtabula, Ohio, Nov. 17; Jamestown, N. Y., Dec. 28; York, Pa., April 13; Lancaster, Pa., April 14; Altoona, Pa., April 17; New Castle, Pa., April 19; Titusville, Pa., April 20.

**Rasely, George.**—New York, Oct. 28.

**Roberts, George.**—Oneida, N. Y., Oct. 10; Fulton, N. Y., Oct. 11; Oswego, N. Y., Oct. 12; Watertown, N. Y., Oct. 16; Burlington, Vt., Oct. 20.

**Sapin, Cara.**—Worcester, Mass., Nov. 6; Salem, Mass., Dec. 17; Weymouth, Mass., Dec. 29.

**Schelling, Ernest.**—Worcester, Mass., Dec. 5.

**Schnitzer, Germaine.**—New York, Carnegie Hall, Nov. 30.

**Seydel, Irma.**—Chicago, Ill., Oct. 14-22; Rosindale, Mass., Oct. 24; New York, Oct. 28; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Concord, Mass., Nov. 8; tour of twenty concerts in New England between Nov. 20 and Dec. 23; Cleveland, Ohio, Dec. 19; Providence, R. I. (Boston Symphony Orchestra), Dec. 26.

**Smith, Ethelynde.**—Bangor, Me., Oct. 5, 7; Portland, Me., Oct. 9, 11 (Maine Music Festival).

**Spencer, Eleanor.**—Chicago, Oct. 18; New York (Æolian Hall), Nov. 7.

**Sundell, Marie.**—Worcester Festival, Sept. 27; Bangor (Me.) Maine Music Festival, Oct. 5, 7; Portland (Me.) Maine Music Festival, Oct. 9, 11; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.

**Thibaud, Jacques.**—Minneapolis, Feb. 23.

**Van Vleet, Cornelius.**—Minneapolis, Oct. 29 and Dec. 1.

**Whitehill, Clarence.**—Worcester, Mass., Nov. 7.

**Zeisler, Fannie Bloomfield.**—Minneapolis, Nov. 3.

## Orchestras, Quartets, Chorus, Etc.

**Apollo Quartet.**—Sept. 21, Somerville, Mass., Sept. 25, Somerville, Mass.; Sept. 26, Stoneham, Mass.; Sept. 28, Derry, N. H.; Oct. 2, Milford, Mass.; Oct. 3, Somerville, Mass.; Oct. 4, Rosindale, Mass.; Oct. 5, Cambridge, Mass.; Oct. 6, Lawrence, Mass.; Oct. 9, Upton, Mass.; Oct. 18, Walpole, N. H.; Oct. 19, Bellows Falls, Vt.; Oct. 20, Alstead, N. H.; Oct. 23, Somerville, Mass.; Oct. 27, Boston, Mass.

**Biltmore Musicales.**—Hotel Biltmore, New York (morning), Nov. 3, 10; Dec. 1, 15; Jan. 12, 26; Feb. 9, 23.

**Boston Symphony Orchestra.**—Worcester, Mass., Dec. 5, Jan. 30, Feb. 27.

**Cincinnati Symphony Orchestra.**—Dayton, Ohio, Nov. 3.

**Gamble Concert Party.**—Hopewell, Va., Sept. 20; Whitewater, Wis., Dec. 5; Mt. Morris, Ill., Dec. 6; Cape Girardeau, Mo., Dec. 8; La Fayette, La., Dec. 12; Jennings, La., Dec. 14; Port Arthur, Tex., Dec. 16; Kendallville, Ind., Jan. 4; Hamilton, N. Y. (Colgate University), Jan. 19.

**Minneapolis Symphony Orchestra.**—Minneapolis, Oct. 20; Nov. 3, 17; Dec. 1, 15, 29; Jan. 12, 19; Feb. 23; March 9, 16, 30; Sunday afternoon Popular Concerts; Oct. 22, 29; Nov. 5, 12, 19, 26; Dec. 3. Young People's Concerts: Friday afternoons, Nov. 10; Dec. 8; March 2, 23.

**New York Chamber Music Society.**—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Summit, N. J., Nov. 28; Newark, N. J., Dec. 18; New York City (Æolian Hall), Jan. 2; New York City (Æolian Hall), Feb. 27; Bridgeport, Conn., April 9.

**Open Air Opera.**—City College Stadium, New York, Sept. 18 and 21. Sept. 18 (Mon.), 7:30 P. M., Walkure. Sept. 21, 7:30 P. M., Cavalleria and Pagliacci. Amato, Botta, Braun, Curtis, Fay, Fittz, Gadske, Howard, Kurt, Matzenauer, Mulford, Robeson, Ruysdael, Sembach, Tegan, Van Dyck, Nissen-Stone, Wakefield, Warrum, Audisio, Bornigia, Bodanzky and Conti, Conductors.

**Tollefson Trio.**—Holland, Mich., Oct. 19; New Philadelphia, Ohio, Oct. 23; Delaware, Ohio, Oct. 24; Chicago, Ill., Oct. 25; Manitowoc, Wis., Oct. 27; Bedford, Ind., Nov. 13; Nashville, Tenn., Nov. 14; Birmingham, Ala., Nov. 16; Selma, Ala., Nov. 17; Brookhaven, Miss., Nov. 20; New Orleans, La., Nov. 21; Winston-Salem, N. C., Nov. 23; Raleigh, N. C., Nov. 25; Macon, Ga., Nov. 28; Greenville, S. C., Nov. 30; Greensboro, N. C., Dec. 1; Hackensack, N. J., Jan. 8; Clarkburg, W. Va., Jan. 10; Detroit, Mich., Jan. 11, 12.

**Worcester Festival.**—Worcester, Mass., Sept. 25-29. Dr. Arthur Mees, conductor; Gustave Strube, associate conductor; soloists, Mme. Alma Gluck, soprano; Mme. Marie Sundelius, soprano; Miss Florence Hinkle, soprano; Miss Marcella Craft, soprano; Miss Henriette Wakefield, contralto; Percy Grainger, pianist; Theo. Karle, tenor; Lambert Murphy, tenor; Wilfred Glenn, bass, and Marion Green, bass.

## Open-Air Opera Performances Will Be \$30,000 Productions

The performances of open-air grand opera to be given at the City College Stadium the middle of September by Metropolitan Opera stars, chorus and orchestra, for the benefit of the Civic Orchestral Society, will, together, be \$30,000 productions, states the Metropolitan Musical Bureau. That is the sum that would have been spent if the artists and others had not volunteered their services to further the cause and thus made it possible to give the performances.



## Mrs. Bertha I. Kagan

BOSTON, MASS., Sept. 9.—Mrs. Bertha I. Kagan, a well-known teacher of German lieder and interpretation in this city, passed away on Wednesday morning, September 6, after an illness of nearly two months' duration. Her funeral services were conducted yesterday afternoon from her late home in Cambridge, Mass.

Mrs. Kagan had conducted her class in the Pierce Building in Copley Square, this city, for the past several seasons, and has numbered many of our well-known professional singers as her pupils. In her quiet, unassuming manner she had high ideals of her art and life, and her loss will be keenly felt by those who knew her. She is survived by two sisters and one brother. W. H. L.

## Jeanne Bloch

PARIS, Aug. 25.—Jeanne Bloch, the popular French comédienne and concert hall singer, died suddenly a few days ago at the age of fifty-nine. All Americans who have attended performances at the Ambassadeurs, Européen and Cigale theater will recall this little, merry, unsouful-faced singer who made everything of a song. In the "Belle of New

ANNIE LOUISE DAVID  
IN MANY CONCERTS  
FOR CALIFORNIANS

Annie Louise David, the Prominent Harpist, Photographed During California Visit

While Annie Louise David has been spending her vacation on the Pacific Coast this summer, she has filled several important engagements, and will have several more before she returns to New York the first of October. On July 16 she gave a recital at the Greek Theater, Berkeley; on Aug. 24, at the Mare Island Navy Yard with Mme. Chapin, soprano, and Grace Walcott Fleming, violinist; Aug. 28, Los Angeles; an appearance at San Diego early in September; Sept. 21, College of the Pacific, San José; Sept. 23, College of Notre Dame, San José. Her regular season will open in Brooklyn, Oct. 21. The season's bookings contain many appearances in joint recital with John Barnes Wells.

York" she was funny and vulgar. How she ever ran about the boards so blithely with her avoirdupois was a lesson to acting pupils. I am told it was the continual increase of flesh that killed her. But at all events, Jeanne possessed a highly original talent for amusing the public, which she never failed to do—with that piping little voice of hers, the play of the arms that seemed but half a yard long and the expression of the irresistible pug nose. L. R.

## Charles Eager

LOS ANGELES, CAL., Sept. 8.—There was a substratum of sadness at the recent Gamut Club dinner, owing to the recent demise of one of the former directors of the club, Charles Eager, whose home was at Inglewood, a Los Angeles suburb. Mr. Eager was a retired New England manufacturer, whose sympathies were with all artistic efforts, and who was one of the enthusiastic members and supporters of the Gamut Club. His funeral took place Sept. 8. W. F. G.

## Charles A. Stix

ST. LOUIS, Mo., Sept. 10.—St. Louisans are mourning the loss of Charles A. Stix, head of the big local dry goods concern of Stix, Baer & Fuller. He was one of the biggest supporters of all things musical and had served on the executive committee of the Grand Opera Committee ever since its inception. In fact, he was a guarantor to most every musical organization in this town. His loss will be keenly felt. H. W. C.

## John Putnam

LOS ANGELES, CAL., Sept. 8.—A loss to the musical community was that of John Putnam, a young pianist of much promise, who was drowned while bathing on the coast south of Los Angeles. His mother, Mrs. Graham F. Putnam, a pupil of MacDowell, was educating him in artistic lines, and he showed much talent in supplying the piano illustrations to her lectures. W. F. G.

## Mary G. Sullivan

Mary G. Sullivan, a prominent church and concert singer of New Haven, Conn., died on Sept. 5 at Matunick, R. I., where she was visiting. Miss Sullivan was for a long time soprano soloist at St. Mary's Church, New Haven.

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## PARIS MUSICIANS IN DIRE STRAITS

Famous Artists Among the Many  
Suffering from Prolongation  
of the War

French musicians—instrumentalists, concert singers and teachers, excepting those who have gone to America—are among the greatest sufferers from the prolongation of the war, says recent Paris correspondence of New York daily newspapers. Those who had savings had eaten them up in two years' waiting for a revival of social life and concert and soirée engagements, while to-day that revival seems to be as far off as it did a year ago.

Some musicians have had engagements, such as opera singers and café concert artists. Although they have suffered less than those who have had nothing to do, they have felt the situation acutely. One singer, who held title rôles at the opera and who received about 600 francs a night before the war, now gets ten francs.

There are also teachers who have been able to secure pupils, but with a reduction of from fifty to seventy-five per cent in prices. There are many others who have not been able to maintain their classes at all. They, with the instrumental artists out of employment, are in the worst position, for a teacher is obliged to keep up appearances, generally pays a pretty good rental and has a rather expensive household.

"You would be surprised," said an American musician in Paris, "if you knew the names of some great artists that I could cite who are in the worst possible dilemma as a result of prolonged idleness. One of them, a woman who has been applauded by people from all over the world, is living on almost nothing, doing her washing and cleaning her own apartment. Another is selling off his rare furniture piece by piece, though before the war he posed as a man of considerable means.

"The rare engagements that such artists now get are only a drop in the bucket, for some of them had incomes of from 20,000 francs upward before the war, lived accordingly and now have nothing."

The musician in greatest distress in Paris is not the poorly clad and worn faced street singer or musician who goes the round of the Paris courtyards. Today the latter are the aristocrats of the profession. One of these playing in the courtyard, with a baby lying in her violin box, looking much worn, attracted the attention of charitable people, who investigated her case and found that she had in her year taken the first prize at the conservatory. Having located her, these people offered her such aid as she required, but she made no reply. The inference was that her courtyard work brought her more than these charitable people offered.

The number of musicians who have smothered their pride and gone into the street to play and sing is very limited, however. Most of them are in dire straits in spite of their comfortable appearance in public, and some of them are nearly starving. Their relief is a most delicate and difficult matter, as few of them are willing to expose their needs. A good deal has been done in this direction, however, by a society of musicians, French and American, called "L'Aide Affectueuse aux Musiciens," who, through their personal acquaintance with their fellow artists, find it easier than most charitable organizations to extend a fraternal hand.

As the war goes on, however, with a constant multiplication of charitable committees of different sorts and repeated demands upon charitable people for funds, there is less spontaneous and generous response for the relief of such poverty as this.

The San Carlo Opera Company was scheduled to open its season on Sept. 11 in Providence.

## AMATO TO BE ARTISTIC DIRECTOR OF ITALIAN OPERAS PRESENTED IN STADIUM



Photo by Poch Photo News, Inc.

Pasquale Amato, Noted Metropolitan Baritone, "Performing" on the Parallel Bars at His Summer Home at Lake Placid, N. Y.

WHEN Pasquale Amato appears in the leading baritone rôles of "Pagliacci" and "Cavalleria" at the City College Stadium, New York, on Sept. 21, he will be seen in parts with which his name has long been associated at the Metropolitan Opera. But he will also be seen—or rather his influence will be felt—in an entirely new capacity, for the noted

baritone is to be the artistic director of both Italian operas.

Besides this double volunteering of his services for the cause of civic music, it will be remembered that Mr. Amato was the leader of the Music League's committee which carried on a fight for a more liberal appropriation for free park concerts in New York.

Naturally, in order the better to fulfill the responsibilities of his new position Mr. Amato has left his summer home at Lake Placid, N. Y. While at Lake Placid Mr. Amato devoted much of his time to keeping in superior physical trim for his coming season, and the picture reproduced herewith shows him exercising outdoors on the parallel bars.

## RICHARD BUHLIG RETURNS FOR ANOTHER TOUR

Pianist Many Years Abroad—How His  
Linguistic Ability Made Trouble  
for Him in Europe

CHICAGO, Sept. 11.—After twenty-six years in Europe, Richard Buhlig, pianist, has returned to America. Buhlig was born in Chicago, but went abroad to study and became well known on the Continent as a concert pianist. He has played in the principal cities of Europe and made one American tour about ten years ago. Since the war he has played in Switzerland and Holland.

Mr. Buhlig will play a limited number of engagements under the management of Mrs. Herman Lewis this season, preparatory to a longer tour next year. Among other appearances he will play in Aeolian Hall, New York, Oct. 24, and in the Ziegfeld Theater, Chicago, in the Carl D. Kinsey concert series, May 9.

Mr. Buhlig's cosmopolitan career made it hard for the Germans to place him in the beginning of the Great War. Buhlig was in Belgium when the war broke out. He has spoken German and English all his life, but his English accent is that of a Cambridge or Oxford graduate, and not that of an American. He speaks French so that only a true

Parisian would know that he was not native to that tongue. He was taken for an Englishman, for a Frenchman, for a Belgian, and sometimes for a German, but nobody took him for what he really was, an American. As a result he got into several perplexing situations, and the German soldiers were very suspicious of him. F. W.

At the eleventh annual sängerfest of the Pacific Coast Norwegian Singing Association, held in Bellingham, Wash., last week, Carl Sunde, of Seattle, was re-elected president and Rudolph Moller, also of Seattle, was re-elected director-in-chief.

## Noted Musicians See MacKaye's Bird Masque at Lake Placid

LAKE PLACID, N. Y., Sept. 10.—Percy MacKaye's bird masque, "Sanctuary," was given on September 9 in the Forest of Arden Theatre, Lake Placid Club, under the auspices of the National Bird Sanctuary Associates of New York. The Lake Placid musical colony was represented at the performance by Mme. Marcella Sembrich and her husband, Prof. Guillaume Stengel; Mr. and Mrs. Victor Herbert; Efrem Zimbalist and his wife, Alma Gluck; Pasquale Amato and Mme. Amato; Mme. Niessen-Stone, and Mr. and Mrs. George Hamlin.

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